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THE KENNY CLARKE-FRANCY BOLAND BIG BAND / P. JOHN SULLIVAN

IT HAS LONG been a recognized fact that big band jazz is not an economic proposition. Even Ellington has considered a tie up with Tom Jones for a concert tour and Basie has suffered the adenoids of Georgie Fame in an effort to boost the box office takings. There are other bands touring regularly, such as those led by Rich and Herman and, just as regularly, losing a bundle in the process. Inevitably the quality of the music being offered suffers, as compromise becomes the order of the day. In this country the bands of Tracey, Harry South and Dankworth are confined mainly to the recording studio, as are those in the States led by Gerald Wilson, Oliver Nelson and the group led by Thad Jones and Mel Lewis. It is with these bands however and, of course, the Don Ellis Orchestra, that musicians are once again discovering the sense of achievement and sheer exhilaration of playing big band jazz. The will is there in abundance, all that is required are a few millionaires to supply the finance and the scene is on. This somewhat becalmed area of jazz is, I'm sure, due for a distinct lift following the Kenny Clarke/Francy Boland Band tour in February. Formed eight years ago, this multi-lingual gathering of talent has been moulded by the genius of pianist/arranger Boland

and fired by the imaginative, kicking drumming of Clarke into what is possibly the best band in jazz today with the exception of Ellington's. Based in Cologne, it is the brainchild of cafe owner Gigi Campi, an enthusiast if there ever was one. Campi has lost more than his fair share of money promoting jazz, including some ten thousand dollars on a tour featuring Lee Konitz; However, this and an unsuccessful tilt at record production meant only a pause for Campi. Hearing Clarke and Boland playing in a Cologne jazz club, Campi's enthusiasm was rekindled to the extent that he began plans for a big band to be built on the foundation of the two men plus, if he could be found, the right bass player. The search was to end shortly and in complete success. Jimmy Woode had left Duke to settle in Paris and proved the ideal man for Campi's dream rhythm section. The first recording session held under the Clarke/Boland banner came in 1961. Among the men taking part were trumpeter Dusko Gojkovic and Derek Humble on alto. The resulting album, recorded in one night, was titled 'The Golden Eight'. Since then Kenny Clarke has voiced the opinion that it was the best group of its kind to have been recorded in ten years; Later that year American singer Billie Poole, who was in Cologne to open the 'Storyville Club', expressed a wish to make a recording with backing and arrangements by Francy Boland. At the last moment however the singer was forced to return to America due to the death of a relative. Rather than lose the session it was decided that here was the opportunity to get the long thought of big band off the ground. With new arrangements, frantically written by Boland, the record was cut and the results were released on the Atlantic album 'Jazz is Universal', the first by The Kenny Clarke/Francy Boland Big Band.

The international flavour of the band personnel is staggering when one considers the travelling time involved to make a session. Campi's phone bills are rapidly becoming a legend as he calls in his men from all over Europe; Benny Bailey from Munich, Sahib Shihab and Idrees Sulieman from Copenhagen, Jimmy Woode from Holland and others from London, Berlin and Paris. At present the British contingent is Ronnie Scott, Tony Coe, tenors; Derek Humble, alto; Tony Fisher (depping for Jimmy Deuchar) trumpet; and Kenny Clare, drums.

Not surprisingly Coe is full of enthusiasm for the band, describing the rhythm section as a pure joy to play with. He also draws attention to the saxophone section which achieves such a distinctive sound, with Humble and Sahib Shihab providing the top and bottom to a meaty blend which includes the fiery tenor playing of Johnny Griffin. Tony detects an Ellington influence within the band, which certainly has that Ducal looseness about its work, the final tonal shading, I feel, is further emphasised by Tony's 'Webster-through-Gonsalves' tenor sound. Tony is the latest recruit into the band and Campi's aide, John Legg, has described it as being one of the most exciting happenings in the band's history, 'After the recording of *Gloria*', he writes, 'the whole band was listening to it in the studio

Photograph of Kenny Clarke by Valerie Wilmer





technicians room and after Tony's fantastic solo in this piece everybody began to applaud. A wonderful compliment to Tony and a genuine acceptance into the band.'

THE BAND'S identity is a thing held precious by the seventeen men who have a firm conviction that they are integral parts of the best band around and this identity is safe in the hands of Belgian Francy Boland. Forty year old Boland was born in the industrial border town of Namur on November 6th, 1929. At the age of eight he began his study of music and took his first lesson at the piano. Later he received a first prize for harmony at the Royal Conservatory in Liege. He took part in the Paris Jazz Festival in 1949 where he played piano with the Bob Shots, and in 1950 he was in Germany with Al Goyans. From 1950 to 1954 he devoted his time mainly to arranging and worked during this period for Bobby Jaspar and Bernard Peiffer in Paris. 1955 saw him with trumpeter Chet Baker prior to his emigration to the States in 1956. The Baker tour took in Italy, Germany and France and, whilst in America, he played with Zoot Sims and Roy Haynes at Birdland and on the road. At this time he wrote arrangements for the Count Basie Band and then, later, once again teamed up with Chet Baker for a tour through Chicago, New York, Pittsburgh and the West Coast. Boland's undoubted capabilities had caught the astute musical ear of Mary Lou Williams who strongly recommended him to Benny Goodman as an arranger, and the pianist contributed several scores to the Goodman book of the day. His two year resident in America broadened Francy's horizons of jazz. Harlem, where he lived for a while with Danny Richmond, holds a particular place in his heart. 'Life in

Harlem' he recalls 'is as if swing were in everything and everywhere'. Boland returned to Europe in 1958 where he took on the arranging chores for Kurt Edelhagen and other large orchestras. One year later, in Cologne, he met Kenny Clarke and together they began the road that was to lead to the formation of their big band. Boland's arranging skill has played an extremely big part in the success of the band. It has been said that his scores need no effort to make them swing, they swing of their own accord. Trumpeter Benny Bailey thinks highly of Boland's talents. 'Everything he writes', enthused Benny, 'seems so simple, so normal, but just try to dissect his colours and you'll end up by doing pretty badly. All the secrets lie between the lines, not only in the sax section—in the whole band.'

In manner and appearance Boland is the antithesis of co-leader Clarke. If 'Klook' is freely known as the 'King of Europe' Francy could be called the power behind the throne. Quiet and precise, leads a determinedly orderly but full life. His powers of concentration are such that he will happily work on scores amid the hubub that goes with a growing family. Trombonist Ake Persson, a close friend of Boland, says 'Don't forget when he's working, his wife and daughter Myriam are watching T.V. in the living room and his seventeen year old son Christian is practising guitar to Beatles playbacks. Boland is quite immune to all this. In a way Boland's arrangements reflect his way of life, clear and concise. 'Ornamentation disturbs him' is Clark's view, 'essentials fascinate him'. Like Ellington Francy writes *for* the men in the band. Kenny Clare, the British half of the drum partnership, tells of how one

note was written solely for trombonist Nat Peck. 'He knew just how Nat would play it', said Kenny, 'and it had to be played by Nat, nobody else'. It is this attention to detail that has given the band such a distinctive personality; there is no sloppiness in Boland's work and none would be tolerated in the band, by its members or by Campi. Yet everyone gets on well and this rapport is shown in performances that take the breath away. Perhaps their best known number is *Sax No End*; this reflects Boland's predilection for the reed section, containing as it does that rare bird, these days, a chorus featuring five saxophones.

KENNETH Spearman (Klook) Clarke will need little introduction to readers of this journal. A fellow bop pioneer with Dizzy Gillespie and Parker, he was also a founder member, in 1952, of the M.J.Q., a group that has never been quite the same since he left it. In 1957 he moved base to France and naturally his tremendous reputation and legendary skill earned him continuous employment in all spheres of music plus no little adulation, and he became, along with Bud Powell, a fountainhead of jazz in Europe. The transition from the New World to the old suited Clarke admirably and there is no doubt that he is as happy to live and work among Europeans as they are to have him in their midst. In an interview with Burt Korrall for *Down Beat* he stated firmly: 'It would take an exceptional opportunity to get me away from here. I'd like to return to New York for a visit but certainly won't stay permanently, why should I? I have what I want right here.' 'Klookes' unflapability is a quality much admired by other members of the band. Kenny Clare is possibly in the best position to observe 'Klook's manner. 'I've never met anyone so calm' he observed. 'A recording session is all pandemonium let loose, everybody talking or blowing like a bunch of madmen, yet Kenny never raises his voice, never gets excited. He's a wonder'. Clarke's value to any band is best summed up I feel by Ralph J. Gleason. 'I have a suspicion', he writes, 'that Kenny Clarke, placed in the rhythm section of almost any group, is the equal of half a dozen poll winners, several thousand volts and the pocket history of jazz'.

In a recent letter Kenny admits that the future of the big bands at present is anything but bright 'But'. he writes, 'we have hope and

faith in the public of the future'. I had asked for Kenny's views on the opinion expressed by Albert Heath in *Down Beat* (28.11.68) prior to his return to the U.S.A., that to progress in jazz one had to live and work in America. There are no doubts in Clarke's mind on this point: 'This I think to be an extreme fallacy', he writes, 'One should always keep a creative attitude about his music. Keep your ears open and keep working on it. I think just as much can be achieved here as in the States. Hard work can make any dream come true'.

Until the Boland/Clarke band hit the scene it was generally accepted that big bands in Europe could only survive under the wing of major radio and television companies. Bands such as those led by Krautgartner in Prague, Lehn in Stuttgart, Edelhagen in Cologne, and Arnold in Stockholm, are all studio orchestras and as such are dictated to in the music they play, the profit motive is paramount. Just how Campi has kept the band going free of these shackles for so long is something of a mystery. The situation was eased slightly in 1967 when a pool of eight European radio companies agreed to support the orchestra by means of joint productions; this was, as could be expected, a no strings attached agreement and the book will suffer no deletions as a result. Tony Coe gave other reasons for the bands longevity. Speaking of a recent German festival he had high praise for the organisers — 'They don't play around with festivals over there', he said, 'they mean business. Every note played was recorded and will be used in Radio, T.V. and films. This way we all make some money and it helps keep the band going.' The recording studios of Electrola and Oriola where the majority of the bands tapes are made, also receive the good word from Tony. 'The men in the box really know their jobs *and* their jazz and usually the band decides just what goes in and whats left out. A situation that doesn't happen over here'.

Listening to the recordings of the band one is struck by quality of the sound they achieve. It is as polished and clear as a ships bell and just as accurate. This band has power and great precision, both virtues harnessed to telling effect. Beneath the hard gloss of Boland's writing the inner strength of this band will be found in the depth of it's soloing talent. Each member is capable of producing first rate work when placed in the spotlight at the front of the band. Men like Benny Bailey, with the experience of working in the bands of Gillespie, Lionel Hampton and Quincy Jones, who said of him 'Benny is a completely authoritative trumpet player who never resorts to cliches and is never at a loss for ideas'. Dusko Gojkovic hails from Yugoslavia but has played in bands all over Europe and toured with Herman and Maynard Ferguson; in the trombone section are Nat Peck and Ake Persson. A discovery of Leonard Feather, Persson is recognised as being the leading European trombonist and has certainly had outings in exalted company, recording with Clifford Brown, Lars Gullin and Quincy Jones as well as touring on the Continent with Basie (1964), Gillespie (1965) and J.J. Johnson (1960). Two ex-Ellingtonians grace the band in Peck and Jimmy Woode, and the tough tenor of Jimmy Griffin ignites a reed section led by Derek Humble, recognised as one of the four best sax section leaders in the world, and a founder member of the band. Dizzy Gillespie has remarked that, if asked, he would join the band anytime. Even he would not be out of place as a section man in this company, for here is a band of seventeen stars with not a prima donna in sight.

Some men like Nat Peck and Kenny Clare term the music difficult to play and then again Kenny Graham writing in *Crescendo* calls it simple. The answer I'm sure lies with Boland and of course the band, but for the listener this question need never be posed, for this is music to enjoy not to ponder upon.

THE KENNY CLARKE - FRANCY BOLAND BIG BAND

USA	Kenny Clarke	Drums	co-leader
Belgium	Francy Boland	Piano, Arranger	co-leader
USA	Benny Bailey	Trumpet	
Yugoslavia	Dusko Gojkovic	"	
USA	Idrees Suliemann	"	
GB	Jimmy Deuchar or	"	
GB	Tony Fisher	"	
Sweden	Ake Persson	Trombone	
USA	Nat Peck	"	
Holland	Eric van Lier	Bass trombone	
GB	Derek Humble	Alto sax	
USA	Johnny Griffin	Tenor sax	
GB	Ronny Scott	Tenor sax	
GB	Tony Coe	Tenor sax	
USA	Sahib Shihab	Baritone sax and flute	
USA	Jimmy Woode	Bass	
GB	Kenny Clare	Drums	

LE ROY SMITH AND HIS BAND / EMERSON 'GEECHIE' HARPER



LeRoy Smith and his Orchestra
Exclusive Victor Recording Session

AS TOLD TO BERTRAND DEMEUSY

WHEN I FIRST met Le Roy Smith in the fall of 1917 he was leader of a dance orchestra. The location was the Pier Ballroom at the Electric Park on Jefferson Avenue in Detroit Michigan, and the orchestra consisted of 4 violins, 2 pianos, 2 bass violins, 1 b flat tenor sax (in lieu of 'cello), 1 euphonium, 1 flute, 1 clarinet, 2 cornets, 1 trombone and drums. All of the orchestras during that period used stock arrangements, with regular instrumentation. These scores were later described as hotel or theatre arrangements, that for the small orchestra covering first and second violin, viola, 'cello, bass violin, flute, clarinet, first and second cornet (or trumpet), trombone, piano and drums. The large orchestra consisted of this instrumentation with extra strings, oboe, bassoon, horns and tympani, and at this time there were at least four orchestras of twelve or more players working steady engagements in Detroit.

My first experience playing for Smith was in 1918, on a summer engagement at Krug Park in Omaha, Nebraska. The personnel was made up of some of the men from his Detroit band plus newcomers and it played in a large pavilion for dances, alternating with stints in the park for outdoor entertainment. After the season ended we went back to Detroit and played for Charlie Kessler at the Metropole Cafe. Kessler had his own peculiar ideas as to how the entertainment was to be scheduled, resulting in our playing for singers and, occasionally, a dancer, but with the firm proviso that there was not to be more than twenty minutes in each hour

LEROY SMITH AND HIS VICTOR RECORDING GROUP, 1927
Left to right: Emerson Harper (cl, as); Frank Belt (tpt); Sammy Speed (bjo); Ed Beller (drs); LeRoy Smith; Harold Henson (as, bsn); John Long (cln); Stanley Peters (ts, bsn); Harry Brooks (pno); Charlie Gains (tpt); Leroy Williams (tb); Fred Peters (bbs)

for the guests to dance to, the result being that we were forced to play a great deal of music for listening. We accordingly played numerous show tunes current at the time, remaining at the Metropole until the spring of 1921 when Smith brought the band to New York, probably as the result of the promptings of the famous comedian Bert Williams who had appeared in Detroit with the "Ziegfield Follies" and had heard the band at the Metropole. He subsequently wrote a note to his agent, Jennie Jacobs, and also gave Smith a letter of introduction to her.

There was another great showman—a friendly and particularly helpful person—who encouraged us; none other than Ted Lewis. He played Detroit in 1919 with the "Greenwich Follies" and often came into the Metropole to hear the band, sitting in with us on several occasions.

The band had its first "tryout" (no such thing as an audition in those days) at the Jerome Remick Publishing Company, arranged by Jennie Jacobs who brought along Sophie Tucker and Nora Bayes with her. I also remember the Santley Brothers—Harry, Lester and Joe—Joe Frisco, whom we had met in Detroit at the Metropole Cafe, and I think Jimmy Durante. The Sunday following the tryout at Remick's Nora Bayes invited the band to appear at a benefit performance at the Eltinge Theatre, and thus intro-

duced the band to New York. Following this our first engagement was in Philadelphia, Pa, at The Beaux Arts Cafe in the Hotel Majestic, Broad and Girard Avenue where, hired to fill out the season of two weeks, the engagement was extended a further month.

IN THE FALL of 1921 the band had its first engagements in New York at Reisenweber's near Columbus Circle on 8th Avenue. John Wagner was the owner and manager, and he was also a friend of Sophie Tucker's who I am sure brought the band to his attention. This engagement was, I recall, highly successful and stimulating, and we had to play a variety of sets and met a great many interesting people. During our stay we performed in a revue staged by Bennie Davis and also worked with Frank Fay, our work pleasing Mr. Wagner so much that he decided to have the band do a vaudeville turn. He had Arthur Lyons assemble the acts and rehearse us, the leading role being taken by Charles Purcell who was at the time well known on Broadway for his appearance in "Maytime" and other musical shows. The act was known as Charles Purcell and Company, with a dance team of Kinaney and Shelby, and the band, the latter returning to Reisenweber's at the end of the run, where we remained until the place closed. Then, during the summer of 1922, we played a summer engagement at the LaMarne Hotel in Atlantic City, N.J. returning the following year, after which we went to Connie's Inn in New York which was owned and managed by the Immerman Brothers, Conrad (Connie) and George.

When we first came to new York the band consisted of nine men, Le Roy Smith, violin; Henson, 'cello; Fred Peters, bass; Stanley Peters, trumpet; Harry Brooks, piano; Frank Belt, trumpet; Robert Lewis, trombone; Ed Beeler, drums; and myself, clarinet. After the start of its engagement at Connie's, Smith enlarged the band, adding John Long, violin; LeRoy Harris, flute; Clifton 'Pike' Davis, trumpet; Sam Speede, banjo and guitar. Connie's featured a floor show produced by Leonard Harper, staged in the manner of such productions with special music written for the ensembles and other acts, each running for about four months before being replaced by a new one. As a result of this varied work Smith decided to use saxophones in the band, which meant doubling for some of the men. Stanley Peters changed from trumpet to sax, I doubled on sax and clarinet, and Henson doubled on 'cello and sax, while later Stanley studied the bassoon as a doubling instrument and became a proficient player, and I took up the oboe. Harris, who was a fine flute player, doubled on the guitar.

The shows staged and produced by Leonard Harper were good and as a result were featured, including the band, for several weeks at local theatres. At the same time the whole company had to do their regular twice nightly stint at the Inn.

In the spring of 1925 we left Connie's Inn and worked a few weeks at the Club Richman, downtown in New York. Following that engagement the band opened at the Gateway Casino in Somers Point, N.J., which is a few miles out of Atlantic City. The Casino is like a roadhouse, serving seafood dinners, and providing for dancing. At that time Clifton 'Pike' Davis had left the band to work for Lew Leslie and his "Blackbirds" Company, being replaced by Charlie Gaines. The Gateway, incidentally, was located on Egg Harbor Bay, and was a large beautiful place with a sunken floor and a terrace capable of accommodating three thousand people. It also provided a high parking space for cars. Our engagement there was a seven day week job with an extra matinee on Sunday, though the hours were not too bad - 7 - 9 p.m. and 10 p.m. - 1 a.m.

Station WPG in Atlantic City installed a remote control booth directly at the back of the bandstand, so the group was almost like a station band. During the first session the band usually played what was then described as "dinner music" - music to listen to, Smith had a large library of light classics, semi-classics, and show music, such as the tunes of Victor Herbert, Romberg, Youmans, Cole Porter, Gershwin and similar writers.

It might be as well at this point to enlarge on the fact mentioned in the above sentence. It was usual for hotels, cafes and other amusement places to feature music to listen to rather than to dance by. While the band was at the Metropole Cafe in Detroit they also played an engagement at a cafe on Washington Boulevard, the sessions lasting from midday to 2 p.m. and 6 p.m. to 8 p.m. prior to the stint at the Metropole which ran from 9 p.m. to 1 a.m. Other hotels and cafes in Detroit featured such entertainment and when the band came to New York the same situation existed. For instance, the Waldorf Astoria had a large concert group; The Commodore and other places had the same type of orchestras. In fact, most of the large cities throughout the country featured a similar policy. This is just a comment to show that the Smith band was not unique, but rather commonplace in its presentation. It is also worth noting that in the 'twenties the use of saxes in the bands was more standardised, the instrumentation being 1st alto, 2nd tenor, and 3rd alto, the remainder of the line-up being 1st and 2nd trumpet, trombone, piano, bass and drums. W.C. Polla, Arthur Lang and others were doing arrangements for various publishers for the type of band mentioned above, but they also produced special arrangements of the classics in strict rhythm for dancing. For larger groups, the arrangers scored also for strings and woodwind.

TO RETURN to our engagement at The Gateway Casino: Station WPG assigned Norman Broken-shire as the announcer for the band, and later he moved to Station WOR in New York City. Smith was fortunate to have as a member of the group William Grant Still, who had joined while the band was at Ciro's in New York prior to opening at the Gateway, and consequently we had some very fine arrangements for dancing and broadcasting. Still left in the latter part of the summer to take an engagement with Earl Carroll, later moving to Station WOR to write for Willard Robison and his Deep River Orchestra. At this date Still played violin in the band, and when he left John Long took his place. Long, an ex-army man who played horn and violin, had previously led his own orchestra in a theatre in the Phillipines after his time with the army.

The Gateway closed after the summer season of 1926 and the band went to the Walton Hotel, on Broad and Spruce Streets in Philadelphia, for a long run. It worked from 12.30 p.m. to 2 p.m. from 6.30 p.m. to 8 p.m. and then for the regular dancing session from 9 p.m. to 1 a.m. but there was no Sunday work on this occasion because of the law in Pennsylvania prohibiting that type of entertainment on the sabbath. Station WLIT in Philadelphia featured the band regularly on its broadcasts, not only for dancing but for filling in time during the luncheon and dinner sessions.

After the Wilton date we went back to Connie's Inn for a short engagement, in the following year again alternating between these two venues. Leonard Harper had produced a new floor show at the Inn with music by Fats Waller and lyrics by Andy Razaf, and the show was exciting enough to ensure that the Immerman Brothers restaged it for the theatre under Harper's direction. It opened in the spring of 1929 and ran until a few weeks before Christmas. Though a financial success, for some reason George Immerman de-

PERSONNELS

For the period Summer 1923 to 1925, see the article.

1925-1926; Frank Belt, Charlie Gaines (tpt); Bob Lewis (tbn); Harold Henson (sax, 'cello); Startley Peters (ten, bar); Emerson Harper (clt, oboe); William Grant Still (vln, horn); Harry Brooks (p); Fred Peters (bs); Sammy Speede (bj); Ed Beeler (d); Le Roy Smith (ldr, vln); Wilbur De Paris (2nd tbn).

For the recording sessions made in 1928 for Victor the personnel was Frank Belt, Charlie Gaines (tpt); Teroy Williams (tbn); Emerson 'Geechie' Harper (clt, alt); Harold Henson (alt, bar); Stanley Peters (ten, bassoon); Harry Brooks (p); Sammy Speede (bj); Fred Peters (bs); Ed Beeler (d); John Long, Le Roy Smith (vln).

Early 1930-1931: Frank Belt,.....Dillon, unknown (tpt); Wilbur De Paris (tbn); Emerson 'Geechie' Harper, Herb Taylor, Stanley Peters (sax); Harold Henson (sax, 'cello); unknown (probably Le Roy Harris) (clt); George Rickson (p); Fred Peters (bs); O.B. D

cided to go on the road with the show, assembling a cast that included Eddie Green who also wrote the comedy bits (later of Duffy's Tavern), Jimmie Basked, the Crackerjacks, Billie Higgins, "Jazz Lips" Richardson, Edith Wilson, Margaret Simms, Paul Bass who was later replaced by the youthful, the unknown Cab Calloway, Louis Cook, the Russell Wooding Choir, Jimmie Lightfoot, and an excellent chorus line of sixteen girls and eight boys—a sure fire show stopper.

The band, under Smith's leadership, was enlarged to a typical theatre orchestra of 4 violins, violas, 'cellos, 2 trumpets, trombone flute, clarinet, oboe, bassoon, piano, string bass and drums. Harry Brooks our pianist collaborated with Fats Waller and Andy Razaf on some of the tunes, generally writing the verse of the songs while Fats Waller did the chorus. One of the collaborations produced a standard in *Ain't misbehavin'*—this was featured by Louis Armstrong in the show—and Brooks also wrote a special number for Louise Cook, the *Rain Dance*, A-hit number was *Sweet Savannah Sue*, a "soft shoe" feature for the chorus, and later Fats wrote a similar number which became another standard - *Honeysuckle rose*. The finale of the first act was a number titled *That rhythm man*.

AFTER THE show closed I left Smith and went to work at Connie's Inn with Allie Ross's band, later switching to a date with Lew Leslie in his production of "Rhapsody In Black". Smith's band, in the meantime, played engagements at the French Casino in New York City and at the Atlantic City Casino.

In 1933, or thereabouts (the exact time is rather vague in my memory as we kept no record of exact dates) George Immerman organised a road company of "Hot Chocolates". This was a complete show, including band, to work the large movie houses. The cast was headed by Peg Leg Bates, and others included Radcliffe and Rogers, the Lucky Seven Trio, the Four Gobs, Baby Cox, a petite, cute dancer who went into a 'shake' number that would make some of these modern twisters look as though they were standing still, the show chorus girls, Avis Andrews, vocalist, and the band. This was, in my opinion, the greatest band that Smith ever assembled, the personnel being Le Roy Smith, John Long, Arthur Boyds, and Augustus Sanabia, violins (Arthur Boyd doubled on viola occasionally and he wrote some outstanding arrangements for the

Davis (d); John Long, Art Boyd (vln); Avis Andrews (vcl).

The following personnel opened at The May Fair Casino in Cleveland, Ohio, and played at Connie's Inn (1935); Frank Belt, Albert Snaer, David Page (tpt); Wilbur De Paris (tbn); Louis Jordan, Don Pasquall, Harold Blanchard, Arville Harris, Emerson 'Geechie' Harper (sax); Richard Taylor (bar, fl, vln); Lloyd Phillips (p); Le Roy Harris (g, fl, arranger - for the show and band); Olin Aderhold (bs); Walter Johnson and Kaiser Marshall (alternating on drums); David Johnson, Augustus Sanabia (vln).

Later Carl Green (sax) played with the band, to be replaced by Ben Smith when he left to accept a civil service job in the NYC fire department. The following two musicians played with the Le Roy Smith band at unknown periods: Harold Fox (vln) and Yank Porter (d).

The 1935 personnel was provided by Olin Aderhold who remained with the band for 1½ years. Other personnels have been identified from photographs.

group); Harold 'Bruno' Henson, 'cello; Frank Belt and Charlie Gaines, trumpets, Wilbur De Paris, trombone, LeRoy Harris, flute and guitar; W.E. 'Geech' Harper, oboe, clarinet and sax; Dick Taylor, flute clarinet and sax; Stanley Peters, bassoon, bass clarinet and sax; George Rickson, piano; Fred Peters, string bass; and O.B. Davis, drums and tympani. This engagement turned out to be the most enjoyable experience that I have ever had, for to my mind I worked with the nicest group of people ever in my professional career, including the manager George Immerman and his son, Sol. After the second season with "Hot Chocolates" Smith took the band to the Cotton Club in Cleveland, and soon afterwards I left it in Philadelphia when the show had played a week there, returning to New York. This was in the midst of the depression years and the band, like so many others, folded with Smith returning home to Detroit. He had been in poor health for quite a long while, in later years leading various combos which played club dates and, for several years, conducting a series of concerts held in Detroit parks. He died in November 1962, after a long and serious illness.

The Smith band was essentially a show band. He, being of the old school, always insisted on musicians playing what was written, having been taught himself by a European musician. When he started playing, the older musicians with whom he worked were just as rigid as to reading, intonation, etc., and they all frowned upon improvisation, ad-libbing and "getting off". Smith followed the same pattern when he became leader in his own right, and it was not until some years later that he gave into the modern trend and even then he only featured improvisation sparingly and by men who were more or less adept at that style of playing. Clifton 'Pike' Davis, Dick Taylor, Stanley Peters, Wilbur De Paris and Charlie Gaines were considered proficient by him to do any ad-libbing. Later, when he was a member of the band, Louis Jordan played quite a few ad-lib solos—this was, of course, prior to his becoming known as a leader of the Tympani Five. When Charlie Gaines left, he went to his hometown of Philadelphia and formed his own combo, which was considered just as good as the late John Kirby's group. When I last saw Gaines he was president of one of the musicians' locales in Philadelphia.

Of the original band who came to New York with Le Roy Smith, only two are living today; Harry Brooks, pianist, who is 68 years of age, and myself - Emerson 'Geechie' Harper, clarinet - who is 66 years old. This about all the information I can give on the Le Roy Smith band as we kept no records or lists of dates.

(I would like to express my gratitude to Mr. Emerson Harper for his co-operation in providing the photograph and material for this article. B.D.)

CONVERSATION PIECES / BARRY WITHERDEN

ONE DOES not normally associate Cheam with jazz, but it was in a little studio in this Surrey town that three musicians—Howard Riley, Barry Guy and Jon Hiseman—produced a recording in late December of 1967. The programme consisted partly of standards and partly of Riley originals. The tape, together with a cover design by Guy, was offered to Chris Wellard, who undertook to publish it himself in a limited edition. Wellard's action was undoubtedly a courageous one, for it is rare that a commercial record company takes a chance on a "non-name" group like Riley's trio. They play in the mould of the Paul Bley Trio, but one would not confuse them with the American outfit, not because they are inferior, but because they have added their own original "something" to the style. Howard Riley places great importance on British musicians being original, and not copying Americans.

The degree of integration the three musicians achieve on this recording, "Discussions (Opportunity ICP2499)" is remarkable. It reaches such a level that I suspected much of it to be planned, but Howard tells me that very little of their work is written, except for small fragmentary themes around which they may base their improvisations. This even applies to standards that they play, such as *Sweet and Lovely*, *Long ago and far away* and tunes like Miles Davis' *Nardit*. Riley eventually hopes to use only originals, because he thinks it a good thing for a band to use its own material. At the present time, however, he still enjoys playing standards, although he does not play them in the familiar way. He now finds it a bit of an effort to play in the conventional jazz manner of running through set changes, and thus feels he could not compromise in any way, despite the fact that artistic integrity can often be a short-cut to the bread-line. His style is unlikely to gain wide public acceptance for some time to come, so at the moment gigs are hard to get. The trio has done several university concerts, one of which, from the London School of Economics, was broadcast on BBC Jazz Club, a studio "Jazz Club" session, and appeared several times at the Old Place, the late lamented and most worthwhile of Ronnie Scott's enterprises, now resurrected by the London Jazz Centre, plus two "Jazz Is Alive And Well" concerts at the Conway Hall. However, these aren't enough to earn a living, and his outfit is therefore difficult to keep together. Jon Hiseman finds it necessary to work in fringe fields for his daily bread, and has been with Mayall's Bluesbreakers and now his own "Collosseum". Howard looks on Hiseman as his ideal drummer, and tries to arrange jobs to fit in with when the percussionist is available. Jon's replacement used to be Tony Oxley, but now these two are pretty regularly occupied the formidable and prolific Alan Jackson has taken over the drum stool as a virtually permanent fixture. Barry Guy's substitute, if necessary, is Ron Rueben.

The difference in Riley's playing with separate personnel is very marked. The overall sound of the trio is far more aggressive when it consists of Hiseman and Guy. Their more forceful playing influences the pianist, for it is that kind of interdependent group. The aims of a group like this and one like that on *Ascension* are fundamentally very similar, collective improvisation being the keynote, yet they sound very different; not merely because of their instrumentation, but because Howard Riley and his colleagues listen to each other while they are playing, setting up chains of reciprocal inspiration. Much of the avant-garde charges on regardless of whether their lines are parallel, at right angles or completely opposed to those of their fellow improvisors, and thus become totally unintelligible, regardless of the pictures in the fire seen by certain critics. Even a trio presents its problems to the listener when each member is busy with his own free extemporisations, for the three streams can become very complex. Howard's combo often reaches intensely complicated climaxes, more so than the players themselves often realise at the time, but there is always a point of reference, even if it be the needle in the haystack. Although I applied the term free to their music just now, Howard believes he could never indulge in completely free jazz. He much prefers the process of "create-use-discard-create-use", which is probably what many people would term "free" in the context of this kind of music. There is always something to refer to, however, such as echoes of a four bar written phrase at the start of a piece, for example.

TO TURN for a while to the musicians who play with Howard Riley; "fire" is the word Riley most often uses to describe the playing of Hiseman. Jon is one of those drummers who has gone a little further down the road that Tony

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Howard Riley, *piano*; Barry Guy, *double bass*; Alan Jackson *drums*

Williams pointed out. Williams has transmuted fire and water into Siamese twins, for while his playing acts as a fiery spur to any band he is part of, his drumming sounds like ocean rollers, with the surf of his cymbals providing an ever-changing textural background. This description can also be applied to Hiseman, but he is able to play freer, for the trio does not use a beat or a constant rhythm; instead Riley and the bassist keep a 'pulse' in their head, no matter how much their improvisations wander from the tempo of the earlier parts of a section. He urges the others on, but makes it sound as much as if he is being urged on by them. In fact the integration is such that it is not possible to tell who is providing the rhythmic drive. Sometimes the piano takes on a percussive role, while the bass or drums seem to have taken over the melodic duties. On occasion the bass produces percussive sounds, Guy bouncing the bow that he utilises for some numbers, over the string. During such arco passages he may produce bizarre effects from his instrument, suggestive of certain areas of contemporary 'serious' music. Barry is indeed an admirer of Penderecki, but he never takes these devices to excess, nor does he use them irrelevantly. The bass is the only instrument which ever takes a solo in the strict sense of the word, and the rest of the time it is submerged as a completely integral part of the group sound and feeling, weaving in and out between the pianist and drummer.

While casting no aspersions on the work of Ron Rueben and Tony Oxley (like many British rhythm sections they can stand comparison with the world's best), I think it is fair to say that the group is a little less exciting when they comprise it. Their slightly more conventional playing seems to inhibit the pianist's fluid style. They seem somehow to give him less opportunity to loosen up, yet at the same time (and I hope this does not sound too paradoxical) the group sounds looser, less tidy, less unified in concept. However this is understandable in music of this kind (and as a fairly superficial impression may be a little unjust), but it does justify Howard's policy of handpicking the musicians, and even the instruments. In a way this brings me back to what I wrote earlier about *Ascension* as compared to Riley's music. Riley believes that only certain

instruments adapt to the idiom, and consequently has only augmented the trio from time to time with Johnny McLoughlin (guitar) and Frank Riccotti (vibes), two musicians who like Riley, while being adventurous and in the process of forging a style completely their own, do not throw the baby of tradition out with the bathwater of convention. Alan Jackson's ensemble playing is conveniently about halfway between Oxley and Hiseman, while his 'solos' tend to be a little more distinctive, though admittedly have overtones of Williams-out-of-de-Johnette.

I always find it interesting to know a musician's background, for this helps to see how his attitudes and ideas have been formed. Like many of today's controversial musicians Riley had a "conservative" training, thus showing that his self-confessed inability to play conventionally is a matter of artistic conviction and not technical ineptitude.

HOWARD RILEY was born in 1943 and began playing piano six years later, although it wasn't until about 1959 that he started playing jazz. He went to Bangor University, North Wales in 1961 and left five years after with B.A. and M.A. degrees in music under his belt. The next step was a course of study under a Fellowship/Fulbright scholarship at Indiana University, which brought a Master of Music degree in 1967, and this was followed by embarkation on a Ph.D. in composition from York University under Wilfred Mellers. The tutors at Bangor and Indiana were avant-garde composer Bernard Rands and David Baker of the George Russell Sextet. While at Bangor Riley led a trio, then joined Evan Parker's quartet in 1965. The trio of Hiseman and Guy was formed in 1967 on Howard's return from the states. Apart from the many originals the groups uses, Riley has written for the original Spontaneous Music Ensemble and for the Rendell-Carr Quintet, who broadcast one of his pieces, *Blues Row* in April 1966. In the sphere of "concert" music he has had a string quartet accepted for performance in a series of Workshop Rehearsals being held in London this autumn by the Society for the Promotion of New Music. One piece, *Pyramid* for chamber

ensemble, was performed in rehearsal by the Indiana Symphony Orchestra. At this year's Proms there will be a performance of a piece written by Riley and Mellers for chorus, orchestra, trio, scat singer, colaratura soprano and stereophonic electronic devices. It is obvious from the foregoing that Riley is not in favour of musicians restricting themselves to one idiom or category. In my view this eclecticism is a good thing, unless it is done in such a way that it amounts to prostitution. The work of musicians like Riley illustrates that jazz has things to learn from other spheres of music as well as things to teach, and I look forward to the time when people accept that only two categories of music (or any art) really matter; good and bad. Someone once said, "Jazz makes us sensitive to the whole range of existence." Having substituted "art" for "existence" I would ask why jazz itself shouldn't be sensitive to the whole range. Riley may not sound like Morton or Hines, but whether we class his kind of music as jazz or not (and I think it's firmly rooted in jazz) it is still valid in what Yusef Lateef has called "the branch of the science of music known as improvisation".

These arguments can only be backed up by listening to the music, but I will conclude this essay with words that attempt to encourage you to listen for yourself.

My first contact with Riley and his music was in January of this year, when we made arrangements for an illustrated talk that he did for the British Institute of Jazz Studies. (In common with most sincerely progressive musicians, as opposed to those who play avant-garde because it's the thing to do, Riley is willing to explain what he is doing, and to discuss with enthusiasts the merits and demerits of his work.) Using "Discussions" for examples he spoke about the motivations of his music in general, and it is in general, with reference to examples from the record and his radio appearances of February 7th and May 15th, that I now write.

THE MOST obvious thing about Howard Riley's trio is that it is just that, and not pianist Riley accompanied by bass and drums. It was therefore inevitable that the group should be de-personalised, for it has now been retitled "Music". At any one time it could equally be said that it is bass accompanied by piano and drums, or any other permutation. However, the basic concept, which usually works, is of three musicians playing together, as equals, in unity though not unison. It is in fact a conversation and, very important, an exchange of ideas. Climaxes are usually reached simultaneously by all three; at other times two of the musicians push the third up to a climax by the intensity of their own playing. None of them ever obtrudes unduly; the piano by its very nature tends to dominate the proceedings unless one is really listening. Howard's clear, sharp playing seems to be carrying the whole of his excellent arrangement of *Spring is here*, for example, but as the piece develops it becomes more and more assimilated in the texture created by the bass and drums. Of course the piano usually takes the lead in melodic statements, but in some of Riley's originals, especially the very violent *Folk theme No. 1* bass and drums seem to fuse into one entity, conveying the theme itself while the piano plays a sometimes harmonic (if Reuben is the bassist) but more usually rhythmic, punctuative role. *Folk theme* is virtually a feature for Guy, whose remarkable techniques makes use of the extremes of the bass in both pizzicato and arco sequences. (In themes like *Sunflower* arco is generally employed whether the bassist be Guy or Reuben, and in all the more

deliberate-sounding compositions this is the case—probably to underline the mood of the pieces.) Most of the time, however, all three are busily employed swirling round each other—occasionally someone anchors himself to a quiet place, acting as a sort of pivot for the proceedings, and sometimes the bass will take a brief solo as a relief from the ferment of textures which is the norm. This ferment is the normal state, but is by no means an invariable one. On *Fragments*, which Riley wrote at Indiana, the less forceful playing of Oxley and Reuben is an advantage, for this soft, slow composition calls for a relaxed, meandering interpretation, with the drummer providing an irregular, inconstant pattern of sounds while the bassist plays a firm, round-sounding role. *Long ago and far away* gets the same style of treatment, with the pianist sounding at times more like an advisor to the other two instruments than a partner. *Sunflower* is a very interesting tune by which to compare the two different trios. As a composition in the fullest sense of the word it doesn't offer much scope for improvisation. It requires embellishment rather than alteration, and doesn't get much of the former. With Reuben and Oxley, Riley interprets it deliberately and emphatically over Ron Reuben's regular bowed notes and Tony Oxley's loose drum rolls, which are slowly displaced by crescendos of irregular beats topped by cymbal clashes. When the trio consists of Guy and Hiseman, Riley's playing is still very emphatic, but it also contains a violent quality. Barry Guy makes the bass part more dissonant, using a rough buzzing sound. Hiseman begins with soft cymbal undulations, producing a swishing textural backdrop, gradually changing to melodic patterns on the snares, and finally to loud, surging rolls on the tom-tom. The effect of this second version, the result produced by Guy and Hiseman, is to endanger the piano's position, and it therefore becomes necessary for Riley to turn on the heat. While the overall impression of the Oxley/Reuben version is one of emotion just held in check, bubbling under the surface, the Hiseman/Guy interpretation lets the feeling break through every now and then. I'm not saying one style is better than the other, because I don't believe it; they are just different, and so is the trio as a whole, regardless of its composition. In recent club performances Riley's style has tended to lean closer to the Herbie Hancock and Jaki Byard schools. Whether this is part of an evolution, or merely a temporary adaptation, a response to a particular atmosphere, remains to be seen. Admittedly originality and a real sense of direction aren't the keynotes to success these days (come to that they never have been), but the Howard Riley trio possesses large helpings of each. Some chamber music and some straight jazz from the trio has been recorded for release on CBS-Realm. The LP is entitled "Angle" and will be issued early this month. The idea of jazz on one side and chamber music on the other fell through because of the difficulty in finding musicians who could get the necessary amount of rehearsal in before the recording date. The album now contains *Three fragments* with Howard on piano and Barbara Thompson on flute. The trio tracks are *Angle*, *Exit Gormenghast*, *Aftermath*, *Gill* and *S and S*. I can't wait to see what the critics make of this last-named track, if anything. The definition on this recording is outstanding; at last the phenomenal Barry Guy's playing is done full justice, and he takes some very fine "solos", especially on *Gormenghast*. *Exit* seems to me a rather uncharacteristic track, there being (as it were) more space between the participants. The rest of the trio pieces are in the unit's distinctive busy, tightly integrated manner.

(The subject of this article, Howard Riley, will himself be writing in the next issue of *Jazz Monthly*. EDITOR.)

RECORD REVIEWS

AMERICANS IN EUROPE

BUD FREEMAN, EDDIE MILLER (ten) acc Fred Hunt (p); Jim Douglas (g); Ron Rae (bs); Lennie Hastings (d)
London - April 16, 1967

Bud meets Eddie
Freeman out

same date

Diane

BEN WEBSTER (ten) acc same p; g; bs; d
same date

La Rosita

JIMMY WITHERSPOON (vcl) acc Dick Morrissey (ten); Harry South (p); Phil Bates (bs); Phil Seamen (d)
'Bull's Head', Barnes, London - May 23, 1966

Times are getting tougher than tough :: I'll be so glad

EARL HINES (p); Lennie Hastings (d)
London - May 31, 1966

Time on my hands

Jim Douglas (g); Ron Matthewson (bs) added
same date

Can't we talk it over

BUD FREEMAN (ten) acc Dick Katz (p); Spike Heatley (bs); Tony Crombie (d)
London - June 9, 1966

Laura

WILD BILL DAVISON (cnt) Fred Hunt (p); Jim Douglas (g); Ron Rae (bs) Lennie Hastings (d)
London - December 13, 1966

I can't believe that you're in love with me

SIR CHARLES THOMPSON (p); Bill Pemberton (bs) Oliver Jackson (d)
Paris - March 12, 1967

Church House blues

Fontana SFJL-916 (28/7d.)

THERE WILL be few readers who have not made up their minds by now about the artists on

this LP which, no doubt, is intended as a sort of collective souvenir of the good old days of 1966-1967 when various U.S. stars toured Britain with the backing of local groups

The outstanding track on the LP is Hines's *Time*, a reflective and highly inventive solo that stands high in the list of the many that the pianist has recorded over the past few years. No other track quite reaches this standard, but Hines's *Can't we talk*, Miller's gentle *Diane*, Webster's *La Rosita*, Freeman and Miller's *Bud meets Eddie*, and Thompson's *Church house* all find the individual performers in good form. The latter is particularly interesting in view of the paucity of solo recordings by Thompson in the past decade and the pianist manages to fuse boogie, gospel music and straightforward swing era elements into a coherent whole. The less successful tracks are those by Davison, though this includes a good Hunt solo, Freeman and Witherspoon. Freeman's *Laura* is a little too discursive, while the rather self-pitying *I'll be so glad* hardly presents Witherspoon to advantage.

With one outstanding, five good, and four below par performances, prospective buyers will have to consider the LP in the light of their personal attitude to the featured musicians. It is excellently recorded and has a playing time of 41 minutes.

ALBERT MCCARTHY

DAVE BAILEY

MODERN MAINSTREAM

Kenny Dorham (tpt); Curtis Fuller (tbn); Frank Haynes (ten); Tommy Flanagan (p); Ben Tucker (bs); Dave Bailey (d)
New York City - October 4, 1961

101-3

Soul support

102-3

Grand Street

103-4

An Oscar for Oscar

104-2

Osmosis

105-3

BMT Express

Fontana SFJL 919 (28/7d.)

DAVE BAILEY is perhaps more notable for his efficiency than his artistry, and his standards are

a quick guide to the whole album. There are no serious faults in it, and from time to time an odd flash of brilliance emerges, but it's not enough to ignite the music as a whole. Dorham seems a little off form, but this might be due to expecting more of him than the others; this is a little unfair since he's never been completely consistent as a sideman, it seems to me, and here once again he shows himself readier to reflect the prevailing atmosphere rather than change it. Haynes contributes a lot of notes and works hard, but he's had the edge taken off his work by the rhythm section, who bound along brightly but never rise to, or even seem to take much interest in, what anybody else is doing. The lines are adequate for a start to the blowing.

JACK COOKE

CHARLIE BARNET ORCHESTRA

CHARLIE BARNET, VOLUME 1:

Bobby Burnet, John Owens (tpt); Billy May (tpt, arr); Ben Hall, Don Ruppersburg, Bill Robertson (tbn); Charlie Barnett (alt, ten, sop, clt); Gene Kinsey (alt, clt); Don McCook (alt); Kurt Bloom, James Lamare (ten); Bill Miller (p); Bus Etri (g); Phil Stephens (bs); Ray Michaels (d)

New York City - July 17, 1939

BS-038276-1

Cherokee aBM

Lyman Vunk (tpt) added; Lloyd 'Skippy' Martin (saxes, arr) replaces Lamare; Andy Gibson (arr)

Hollywood - September 10, 1939

PBS-036482-4

The Duke's idea aCB

PBS-036486-8

The Count's idea aCB

Hollywood - October 9, 1939

PBS-042179-4

The right idea aLM

Claude Murphy (tbn); James Lamare (ten); Cliff Leeman (d) replace Hall, McCook and Michaels; Mary Ann McCall (vcl-1)

New York City - March 21, 1940

BS-047989-1

Wanderin' blues-1

New York City - May 16, 1940

BS-050621-1

Lament for May aBM

Leo White (alt) replaces Martin

New York City - June 19, 1940

BS-051532-1

Rockin' in rhythm aAG

Bernie Privin, Sam Skolnick (tpt) replace Burnet and Owens

New York City - July 19, 1940

BS-054601-1

Pompton turnpike aBM

New York City - September 17, 1940

BS-056128-1

Night and Day

Ford Leary (tbn) added; Conn Humphreys (clt, alt, arr) replaces Kinsey; William 'Billy' Moore (arr)

New York City - October 14, 1940

BS-056486-1

Redskin rhumba aCB&WM

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Ⓢ SML 1036 Ⓜ DML 1036 Deram

an updated recording -- the vocal performances on this record formed part of the album 'The Blues of Otis Spann' LK 4615

other LPs featuring Otis Spann

BLUES NOW

Stirs me up, Mojo Rock 'n Roll, Pretty Girls Everywhere

Ⓜ LK 4681 Decca

RAW BLUES

Pretty Girls Everywhere, Country Boy, My home in the desert, You're gonna need my help

Ⓢ SCL 1220 Ⓜ ACL 1220 Ace of Clubs

other artists on these two LPs include **Champion Jack Dupree**, **Davy Graham**, **Curtis Jones**, **Mae Mercer**, **John Mayall**

CONVERSATION WITH THE BLUES

a documentary of speech and blues singing, recorded in Louisiana, tracing the personal history of The Blues. Other artists include, **Lightnin Hopkins**, **John Lee Hooker**, **Roosevelt Sykes**

Ⓜ LK 4664 Decca

DECCA group records

THE DECCA RECORD COMPANY LIMITED, DECCA HOUSE, 9 ALBERT EMBANKMENT, LONDON, S.E.1.

Bobby Burnet, George Esposito, Bernie Privin, Lyman Vunk (tpt); Claude Murphy, Don Ruppersburg, Bill Robertson, Ford Leary (tbn); Charlie Barnet (alt, ten, sop, clt, arr); Conn Humphreys (alt, clt, arr); Leo White (alt); Kurt Bloom, James Lamare (ten); Bill Miller (p); Bus Etri (g); Phil Stephens (bs); Cliff Leeman (d); Lena Horne (vcl-1); Horace Henderson (arr)

New York City - January 7, 1941

BS-058772-1 *Charleston Alley* aHH

BS-058771-1 *You're my thrill-1*

Cy Baker, Mickey Bloom, Bob Price (tpt); Ray Hopfner (alt) replace Privin, Esposito, Vunk and White; Bob Carroll (cvl-2)

New York City - August 14, 1941

PBS-061533-1 *The heart you stole from me-2* aWM

PBS-061534-1 *Murder at Peyton Hall* aCB

Jackie Le Maire (g) replaces Etri

New York City - September 11, 1941

PBS-061633-1 *Mother Fuzzy* aCB

Bobby Burnet, Joe Ferrante, Neal Hefti, Hank McQuines (tpt); Claude Murphy, Walt Baron, Bill Robertson, Kahn Keene (tbn); saxes as last except George Bohn (alt) replaces Hopfner; Rhythm as last except Ed Scalza (g); Jackie Mills (d) replace Le Maire and Leeman

New York City - January 20, 1942

BS-071654-1 *I can't get started*

RCA (☉) RD-7965 (37/6d.)

KINDNESS to sleeve note writers is no doubt a humane quality, but to include one of his tunes—

The heart you stole—is taking things a little far, particularly when it turns out to be the worst track on the LP. There are two other vocal tracks, a pleasant *You're my thrill* which features Lena Horne and a good *Wanderin' blues* with a creditable vocal by Mary Ann McCall and excellent solos by Etri and Burnet.

The instrumental tracks include the expected favourites like *Cherokee*, *Redskin rhumba* and *Pompton*, but are a good selection of the Barnet output of 1939-early 1942 and it is pleasant to have performances like *The Duke's*, *The Count's*, *The Right* (I wish the compiler had overcome musical scruples and included *The wrong idea*) and *Rockin'* available once more. *I can't get started* appears for the first time and is an attractive Andy Gibson arrangement with excellent solos from Barnet and Burnet, it's non-issue probably the result of RCA having the famous Berigan version in catalogue at the time. *Count's idea* is given as take 8 on the sleeve and as take 6 in Ernie Edward's Barnet discography, so it might be a previously unissued take.

Barnet has always had a flair for leading worthwhile bands and though he never had the popular success of Goodman, Shaw or Tommy Dorsey, these performances suggests he had the most consistently musical group. His admiration for Ellington and Basie is reflected in a number of the recordings included on this LP, while his choice of good arrangers and musicians able to skilfully interpret the scores is exemplified in the fine half chorus by the saxes on *Charleston* and the transcription of part of Bigard's solo on the Ellington recording of *Rockin'* for the same section. If Barnet had no major soloist, Bobby Burnet is a very good one, his versatility extending from the plunger solos on titles like *Lament*, *The Duke's* and *Murder* to powerful open contributions on *Mother*, *The right* and *Rockin'*. Barnet himself is heard on soprano, alto and tenor, using his familiar jump phrasing except when the theme calls for a modification of his usual style as in the Hodges-influenced alto solo on *The Duke's*. These two take the bulk of the solos, but May, Privin, Miller and Etri are also featured, the last a very good guitarist and one of the first to use an amplified instrument regularly in a big band setting.

This is an excellent example of one of the best big bands of the swing era, with good sound and playing time of 53 minutes. Leonard Feather's sleeve notes are informative, though he errs in crediting the trombone solo on *The Count's* Lyle 'Spud' Murphy and the trumpet solos on *Night* and *Redskin* to Burnet, for neither men was present on the recording sessions in question.

ALBERT MCCARTHY

GARY BURTON

GARY BURTON QUARTET IN CONCERT

Gary Burton (vib); Larry Coryell (g); Steve Swallow (bs); Bob

Moses (d)

Carnegie Recital Hall, New York City -

February 23, 1968

Blue Comedy :: Sunset bell :: Lines :: Walter L :: Wrong is right :: Dreams :: I want you :: One, two, 1-2-3-4

RCA Victor SF7980 (37/6d)

UNTIL NOW I had assumed a respected colleague's use of the word "genius" in connection with Burton, in both *The Observer* and *Radio Times*, was meant satirically, but now I'm positive it was. Another way of beginning would be to say that quite subjectively I enjoy this new LP less than *Lofty Fake Anagram* (*Jazz Monthly*, September 1968) which in turn I thought less impressive than that Larry Bunker LP featuring Burton on the Vault label (*J.M.*, August '68); certainly, whatever Burton may say in the sleeve notes, I think this performance of *Lines* makes still less of Coryell's wispy material than the one on *Lofty Fake*. Really I should not be reviewing this record because I find its music so diffuse and without character of any positive sort that when listening to it, or trying to, I have constantly to prevent my attention from wandering. The best I can do is to borrow a phrase of Brian Priestley's—used in connection with a vibraharpist who at least was great once; Milt Jackson's *Born Free* (*J.M.*, May '68)—and say this record of Burton's lacks enough guts to be really boring, let alone offensive. His technique is of course, superb, yet other players such as Ron Ayers (e.g. *Virgo Vibes*, *J.M.* May '68) and especially Bobby Hutcherson (e.g. *Components*, *J.M.*, May '68) have far more to offer. One can detect nothing here, for instance, of the feeling for detail and grasp of overall form that marks Hutcherson's best performances. Every track is admittedly superior to the imitations of Mike Mainieri's *Insight* disc (*J.M.*, February '69), but most of all still sounds like doodling to me. People who enjoyed the earlier records more than I will presumably likewise get more out of this one

MAX HARRISON

DON BYAS

DON BYAS 1945:

Joe Thomas (tpt); Don Byas (ten); Johnny Guarneri (p); Billy Taylor (bs); William 'Cozy' Cole (d)

New York City - January 23, 1945

7001 *Pennies from heaven*

7002 *Should ?*

7003 *You call it madness*

7004 *Jamboree jump*

Buck Clayton (tpt); Don Byas (ten); Johnny Guarneri (p); Eddie Safranski (bs); Denzil Best (d)

New York City - June 27, 1945

7005 *Little white lies*

7006 *Deep purple*

7007 *Them there eyes*

7008 *Out of nowhere*

Clayton out; J.C. Heard (d) replaces Best

New York City - October 3, 1945

7009 *Once in a while - 1*

7010 *Avalon*

7011 *Blue and sentimental*

7012 *My melancholy baby*

-1 Guarneri also plays celeste on this track

Black and Blue BB.33.003

DESPITE the drawback of rather rough recording this is a fine LP. During 1945 Byas was playing supremely well, finding no difficulty in working with the early boppers as well as the swing era musicians. Perhaps because his associates on these three dates were swing period stylists there is little hint of bop, except that is during part of the theme of *Jamboree jump*.

If the first date is the most striking, and this is in part a subjective evaluation, it is because it catches Joe Thomas at his peak at a time when he was playing regularly enough not to be hampered by technical failings. His wistful eight bar solo on *You call it* is a gem, as is his melodically inventive solo on *Should I*. The second date also finds Buck Clayton in excellent form, his contributions being consistently good, all but *Little whiteshowing* off his massive open

tone. Pianist Guarnieri has solos on every track and plays as well as I have ever heard him, borrowing less from other pianists than usual and on *You came along*, *My melancholy* and, particularly, *Them there*, producing work of a high order.

Byas himself maintains a remarkable standard of invention, and the inclusion of several ballads enables one to hear once again what a master he is in this idiom. On the medium tempo performances like *Avalon*, *Little white*, *Them there* and *My melancholy* he swings with a deceptive air of casualness, the only time he roughens up his tone being on *Should I*. On the ballads he has the asset of his striking full tone and acute melodic sensitivity, seldom sounding as if he were just decorating the melody, even on *Blue and sentimental* where the shadow of Herschal Evans looms large. It is invidious to select individual titles, so well does Byas play, but *You call it madness* and *Jamboree jump* have notably brilliant solos by him.

This LP, with a playing time of 38½ minutes, is highly recommended, and is one of the few now in the catalogue that presents Byas's best work from this period.

ALBERT MCCARTHY

KENNY CLARKE/FRANCY BOLAND

LATIN KALEIDOSCOPE:

Benny Bailey, Idrees Suljeman, Jimmy Deuchar, Dusko Gojkovic, Milo Pavlovic (tpt); Ake Persson, Nat Peck, Eric van Lier (tbn); Derek Humble, Phil Woods (alt); Johnny Griffin, Tony Coe, Ronnie Scott (ten); Sahib Shihab (fl, bar); Francy Boland (p); Jimmy Woode, Jean Warland (bs); Kenny Clarke (d); Kenny Clare, Shake Keane, Tootie Heath, Tony Inzalaco, Sabu Martinez (perc)

Cologne - August 28 and 29, 1968

Latin Kaleidoscope (Un graso de areia/Duas rosas/A rosa negra/Uma fita de tres cores/Olhos negros/Ramo de flores) :: *Cuban fever* (Fiebre Cuban/Mambo de las brujas/Strano sueno/Cara bruja/Crespusculo y aurora)

Polydor 583 726 (37/6d.)

ONE IS forced to assert that in the light of previous records this orchestra has made, not to mention the wealth of solo talent it embodies, these forty minutes are for the most part extremely disappointing. Themes, arrangements and interpretations, as dull as they are professional, allow but little space for solos, and even these, with the exception of Persson's confident trombone in *Olhos negros* and Bailey's finely-etched trumpet chorus in *Crespusculo*, are workmanlike almost to the point of monotony. Woods promises to raise the temperature at the start of his stint in *Strano sueno*, but soon bogs down in an inconclusive flurry of notes, whilst one would never recognize in Shihab's strained flute outings the elegant altoist of yesteryear. As for Coe and Scott, they lean all too heavily on their chosen models, the latter's solo in *Olhos* emerging as the purest pastiche of Hank Mobley ever likely to be set down on record.

Although one deprecates the largely uninspired solo playing the journeyman-like nature of both Gary McFarland's and Francy Boland's compositions, it is clear that the fault with this album resides not so much in either material or treatment but rather in its very conception. Whatever made Boland imagine that his team could possibly excel at Latin-American interpretation is beyond me, for not one of his regular men has ever evinced any deep interest in the form since Klook played second fiddle to Chano Pozo in Gillespie's 1947 version of *Manteca*. In the event the drummer's great talent is continuously obscured and the undoubted jazz potential of the whole aggregation most effectively muzzled.

MICHAEL JAMES

DUD CLEWS JAZZ ORCHESTRA

Brian Wathen (tpt, vcl); Brian Bates (tpt); Paul Munnery (tbn); Bob Caldwell (alt, clt); Mac Randle (sop, clt, alt); Colin Wharton (ten, clt); Terry Perry (bar, clt); Ron Glen (p); Bernard Overton (bj, g); Derek Habberjam (brass bs); John Astle (d)

Coventry - October 10, 1968

Wa wa wa :: *When you're smiling* :: *Slue foot* :: *Low down on the Bayou* :: *Rhythm club stomp* :: *Song of the Swanee* :: *Congo love song* :: *Take it easy* :: *You rascal you* :: *Rent party blues*

John Noddings (bj) replaces Overton

same date

Mercer stomp :: *Sugar*

Bernard Overton (bj, g) added

same date

Jungle blues :: *Black and tan fantasy*

Harlem (M) 1101 (36/-)

THE DUD CLEWS Orchestra, whose leader was unhappily killed in a car accident in 1964,

is a group of musicians who play in the style of the early big bands that linked the music of the New Orleans pioneers with that of the swing era. This is not the place to enter into a consideration of revivalism in jazz in general, except to remark that in my opinion it will spread in the coming years and that sometime in the 70s I expect to hear bop revivalist groups.

The arrangements for these performances, often loosely based on the originals, have been contributed by the members of the band. The standard of musicianship is good - the sax section in particular comes over well - and the choice of material is enterprising, with some of the more unexpected numbers such as *Slue foot* and *Congo love song* serving the band better than familiar items like the Ellington material which, despite neat individual touches, inevitably suffers in comparison to the originals. If the level of the solos is uneven there is the compensation of professionalism, something that was seldom true of the trad. revivalists, and Randle (on soprano), Munnery, and the two trumpeters acquit themselves quite convincingly.

Although the brass bass and banjo are used tastefully, I am far from convinced that their retention at the expense of string bass and guitar is justified, for their use in the 'twenties was partly the result of inadequate recording techniques. The greatest problem for the band is to work creatively within the idiom and not to settle for mere facsimiles of the originals, and I believe that one can take elements of later orchestral techniques while still retaining the basic mode of expression. Essentially a respect for tradition should not involve slavish subservience to it.

Whatever doubts one may have on attempts to recreate the music of a past era by musicians born a decade or more later, it must be said that this is a very enjoyable record and one that any reader who is partial to the early big bands will find worth hearing. As another *Jazz Monthly* reviewer commented when he listened to it: "You can say what you like, but it's a darn sight more enjoyable than the latest Oliver Nelson LP!" The fact that this is true, and true also of some of the still active great names in the field, is its own commentary on the state of big band jazz today. The recording quality is adequate without being outstanding, the playing time 47½ minutes. The LP is available from Midland Sound Recordings, Meeting House Lane, Balsall Common, Coventry, War., the price listed including purchase tax and postal charges

ALBERT MCCARTHY

MILES DAVIS

MILES IN THE SKY

Miles Davis (tpt); Wayne Shorter (ten); Herbie Hancock (p, electric p); Ron Carter (bs, Fender bs); Tony Williams (d); George Benson (g - 1)

New York City - c. summer 1968

Stuff :: *Paraphernalia -1* :: *Black Comedy* :: *Country Son*

CBS 63352 (37/6d.)

MILES DAVIS'S LPs, over the period of the last two decades, reflect with great accuracy the very finest developments in jazz which have followed the direct line of descent from Charlie Parker. "Miles In The Sky" is fifty minutes of significant music which future historians will find of considerable value in their attempts to summarise jazz of the 'sixties. The longest track, *Stuff*, composed by Miles and lasting over seventeen minutes, is a capsule commentary by a leading jazzman on pop music of today. Tony Williams lays down a beat which sounds, superficially, like the sort of rock rhythm used by countless "groups", if you know what I mean. Actually Williams makes constant and subtle shifts in emphasis in order to vary the rhythmic climate for Miles and Wayne Shorter. It remains, however, one of the most danceable jazz performances since Lee Morgan's *Side-winder* and will doubtless revive the almost lost art of seated

dancing when played before concert audiences. (I was privileged to watch a superb display of seated dancing recently when attending a concert by the Maynard Ferguson band in Chatham. Sitting in the middle of the trumpet section was the President of the Seated Dancing Association, Stu Hamer.) On *Stuff* Herbie Hancock plays electric piano and Ron Carter switches to Fender bass to produce the throbbing, bouncing effect of pop music; the important thing is that Miles shows that the dividing line between jazz and the best pop music (as exemplified by, say, The Cream) is extremely narrow. This is not a case of a jazz group playing pop tunes but rather a careful evaluation of the elements which go into the making of today's music and its adaptation to the jazz vocabulary. *Stuff* is certainly one of the most fascinating pieces of music I have heard this year. Wayne Shorter's *Paraphernalia* might almost be an extension of *Nefertiti* but with the front line taking solos instead of providing a base for the rhythm section's improvisations. I cannot quite reconcile the addition of George Benson - sounding very Jimmy Raney - like incidentally - to the quintet except for "name" reasons (and since when did Miles Davis need a "name" attraction to help sell records?). Benson is a CBS/Columbia recording artist and plays acceptably; he fails, as you might expect, to add anything of lasting value to the group for the simple reason that this Miles Davis Quintet is a perfect complete entity, honed to the last degree of excellence. *Black Comedy*, written by Tony Williams, is the kind of composition which I find hardest to take in the present Davis library; while accepting William's genius as a drummer it seems to me that his writing is not always in accord with soloists who create long, flowing solos. Shorter and Davis seem to be brought up short at times when they are in full flight. By contrast Miles's *Country Son* is exactly the kind of writing which the group needs. This track starts with Miles already aloft and flying, almost as if a few choruses had been excised from the tape; the track then wends its fourteen minutes through some beautiful changes of mood and tempo, giving all the soloists a chance to operate at different levels and in differing contexts, all within the space of one composition. If I had to single out one man - after Miles - for the success of this music it would be Tony Williams. I wonder how the quintet will sound now that he has left?

ALUN MORGAN

DUKE ELLINGTON ORCHESTRA

Harold Baker, Shelton Hemphill, Al Killian, Francis Williams (tpt); Ray Nance (tpt, vln); Claude Jones, Lawrence Brown (tbn); Tyree Glenn (tbn, vib); Jimmy Hamilton (clt, ten); Russell Procope (alt, clt); Johnny Hodges (alt); Al Sears 'Junior' Raglin (bs); Sonny Greer (d); Al Hibbler (vcl-1)

New York City - December 24, 1947

LIBERIAN SUITE:

XCO-40789 *I like the sunrise-1*
XCO-40790 *Dance No.1*
XCO-40792
XCO-40791 *Dance No.2*
XCO-40792 *Dance No.3*
XCO-40793 *Dance No.4*
XCO-40794 *Dance No.5*

Harold Baker, Francis Williams, Clark Terry, Willie Cook, Dick Vance (tpt); Britt Woodman, Quentin Jackson (tbn); Juan Tizol (v-tbn); Jimmy Hamilton (clt, ten); Russell Procope (alt, clt, sop); Willie Smith (alt); Paul Gonsalves (ten); Harry Carney (bar, bs-clt); Duke Ellington (p); Wendell Marshall (bs); Louis Bellson (d)

New York City - early December 1951

CO-50717 *A Tone Parallel to Harlem*

CBS (F) Ⓜ 62.686 (51/7d.)

I HAVE always had the feeling that *Liberian Suite* was a commission that crept up on Ellington, leaving him at the end with little time to complete it. It is a very uneven, episodic work, lacking unity. The opening *I like* is an attractive melodic theme but as, apart from an excellent solo by Carney, it is devoted to Al Hibbler's vocal it makes for an inauspicious start to the suite. The five dances have good passages but appear to have been hastily scored, particularly *No.5* where Glenn's plunger work sounds quite unconvincing. Eddie Lambert has written of Ellington's witty use of Sears's rhythm-and-blues

type tenor playing, and in *Dance No.1* his point is well illustrated as Sears is given an incisive backing in what turns out to be the best of the dances. For the rest there are nice individual solos - Hodges on *Dance No.4* and Carney on *Dance No.5* - but the work simply does not hang together and the playing sounds desultory in too many passages.

Tone Parallel, in complete contrast, remains one of Ellington's greatest achievements amongst his longer works. It is a closely knit piece with episodes of a contrasting nature, but there is always the feeling of thematic unity, and the scoring is brilliant. The first theme is developed in a series of skilful variations, the background for each soloist being carefully planned and Hamilton's clarinet sets the mood for the introduction of the second, spiritual-like theme that is introduced by solo trombone. The climax is built from these two themes and the closing passages feature some glorious ensemble playing. Ellington has included this work in his programme for two of his European tours and as a result it will be familiar to any reader who has attended his concerts.

This item, like the Dicky Wells LP reviewed elsewhere, is distributed by the E.M.I. Import Division. Readers not possessing *Tone Parallel* can now repair the omission - it is some years since it has been available on a British release. *Liberian* runs to 24 minutes, *Tone* to 14, and the recording quality is good.

ALBERT MCCARTHY

JIMMY FORREST

ALL THE GIN IS GONE:

Jimmy Forrest (ten); Harold Mabern (p); Grant Green (g); Gene Ramey (bs); Elvin Jones (d)

Chicago - December 10, 1959

59503

Myra

Caravan

Chicago - December 12, 1959

59505

Laura

59508

What's new

All the gin is gone

Sunkenfoal

Delmark Ⓜ DL-404 (44/10d.)

FORREST has a pleasing full tone, swings well and generally sustains interest through-

out the length of this LP. He is one of that group of craftsman musicians who can usually be relied upon to maintain reasonable standards, while never scaling any great creative heights. His feature, *What's new*, shows that he can handle a ballad well, though his solo on *Laura* - sounding a bit like Budd Johnson out of Lester Young - is superior, but he is at his best on straight swingers like the title number, the blues *Myra*, and *Sunkenfoal*, on the latter recalling Dexter Gordon. Throughout this LP I found his playing very enjoyable, for Forrest knows how to vary his phrasing and tone sufficiently to avoid monotony.

The other soloists are Mabern and Green, the latter making his initial appearance on record with these sessions. At this time the Christian influence was strong and while he has matured technically since then he sounds less predictable than in recent years. His solo on *Caravan* uses longer phrases than most of his Blue Note records, and the conciseness of his work here lends it a greater feeling of urgency. Mabern is a competent soloist though one with little individuality, turning in his best solo on *Laura* where he hits on a good phrase. Ramey is self-effacing but dependable, while Jones adapts himself to the nature of the leader's music ably, his work on *Caravan* being outstanding.

The playing time of 33 minutes is not over-generous and the recording is not exceptional, factors which taken in conjunction with the price makes this a difficult record to recommend. It is, however, a pleasant record that succeeds in its aims. Readers who like this area of jazz should try to hear it.

ALBERT MCCARTHY

ELLA FITZGERALD AND LOUIS ARMSTRONG

ELLA AND LOUIS:

Ella Fitzgerald (vcl); Louis Armstrong (vcl, tpt); Oscar Peterson (p); Herb Ellis (g); Ray Brown (bs); Buddy Rich (d)


Los Angeles - August 16, 1956

- 20207 *They can't take that away from me*
- 20208 *Isn't this a lovely day*
- 20209 *Tenderly*
- 20211 *Cheek to cheek*
- 20212 *Under a blanket of blue*
- 20213 *Moonlight in Vermont*
- 20214 *A foggy day*
- 20215 *April in Paris*
- 20216 *The nearness of you*
- 20222 *Can't we be friends*

Louis Bellson (d) replaces Buddy Rich

Los Angeles - July 22-23, 1957

- 21132 *Love is here to stay*
 - 21133 *Learning the blues*
 - 21134 *Autumn in New York*
 - 21135 *Let's call the whole thing off*
 - 21136 *They all laughed*
 - 21137 *Gee baby, ain't I good to you*
 - 21138 *Stompin' at the Savoy*
- Los Angeles - August 13, 1957
- 21267 *I won't dance*
 - 21268 *A fine romance*
 - 21269 *Don't be that way*
 - 21270 *I'm putting all my eggs in one basket*

Verve  **VSP 19/20 (37/5d.)**

BUT FOR I've got my love to keep me warm

from the last session, these two LPs include all

the famous collaborations between Ella and Louis from 1956-7. They must be so familiar to readers that it is almost unnecessary to review them. For once I shall refuse to be drawn into the perennial argument about where they are jazz or not because the question is trivial. As performances by musicians who have been stepped in jazz all their lives they are superb; the epitome of good-humoured jazz singing; Armstrong's trumpet is sometimes stilted (I heard somewhere that the keys did not suit him) and is better on the 1957 sessions; Bellson's drumming suited the music better than Rich's; Peterson's trio surpassed themselves without becoming obtrusive. What else is there to say? Only the most austere jazz lover would wish to be without this pair.

JOHN POSTGATE


EDDIE HARRIS

EXODUS TO JAZZ;

Eddie Harris (ten); Willie Pickens (p); Joseph Diorio (g); William Yancey (bs); Harold Jones (d)

Chicago - January 17, 1961

- 61-1726 *A.T.C.*
- 61-1728 *A.M. blues*
- 61-1730 *Gone home*
- 61-1731 *W.P.*
- 61-1732 *Alicia*
- 61-1733 *Velocity*
- 61-1734 *Exodus*
- 61-1735 *Little girl blue*

Joy  **JOY-123 (24/-)**

EDDIE Harris had a minor hit some years ago with this album, and with the single derived from

from the title track, so perhaps the people at Joy feel there's still a little more mileage in it. Myself I doubt it. Harris is a rather non-descript tenor-player, his ideas mundane and his feeling for development involving nothing more than making it to the end of a chorus. His tone is rather startling, somewhere between Johnny Griffin and Stan Getz; in this he closely resembles another Chicago tenorman of the same period, Nicky Hill, though on the little evidence available Hill seems to have had more ability to relate this sound to a style than Harris. The drumming is straight-

forward and heavy-handed, and the rest of the rhythm section work equally obvious though less prominently recorded. A bit like a badly-balanced Three Sounds, to drag in yet more names; but this is how it is, the music lacks an identity of its own and can only be defined in relation to other people and styles

JACK COOKE

KID HOWARD

KID HOWARD'S BAND:

Kid Howard (tpt); John Handy (alt); George Guesnon (bj); Louis James (bs); Joe Watkin (d)

New Orleans - February 2, 1962

Should I :: Panama :: Slow & easy :: Should I :: Careless love :: Old time religion :: Four leaf clover :: Blues

Mono  **MNLP TWO (42/-)**

A RECORDING session at Preservation Hall is a good idea, but the mid-afternoon, and no run-through, would, I should guess, rather neutralise any benefit to be expected from recording chaps on their home ground. Anyway, by a familiar irony of Fate, the best music here is in fact the fragment of *Should I* captured by the recording equipment while the musicians were warming up and being checked for balance (or so the sleeve note tells me—the balance is awful and whoever checked it did not know his job). On this fragment Handy's alto gets into a groove which he did not find again on this session. On the complete version of *Should I* he plays the clarinet, on which instrument hybrid of his bouncy alto playing and the classical Creole clarinet. Kid Howard, though he knows his part in latter-day New Orleans jazz to perfection, has not much to say as a soloist, so the music is rather 'plain'; one might hope for good collective work but only on the final *Blues* does Handy's and Howard's interplay become anything more than perfunctory. The rhythm section is not very steady and there is an expendable singer on *Careless love*, *Old time religion* and *Slow and easy* (my guess is that it is Joe Watkins). Rather a dull issue, I fear, but certainly not as dire as some the Crescent City has produced in recent years. Devotees of this kind of jazz will not mind the very poor recording quality. Mono records are obtainable from 6 Station Approach, Virginia Water, Surrey.

JOHN POSTGATE

JAZZ 44

LEONARD FEATHER'S ALL STARS:

Buck Clayton (tpt); Coleman Hawkins (ten); Edmond Hall (clt); Leonard Feather (p); Remo Palmieri (g); Oscar Pettiford (bs); 'Specs' Powell (d) - New York City - December 1, 1944
9004 *Thanks for the memory*

J.C. HEARD AND HIS ORCHESTRA:

George Treadwell (tpt); Richard Harris (tbn); Budd Johnson (ten) (ten); Jimmy Jones (p); Al McKibbin (bs); J.C. Heard (d)
New York City - March 20, 1946

- W3461 *The walk*
- W3462 *Heard but not seen*
- W3464 *Bouncing for Barney*

TRUMMY YOUNG ALL STARS:

Dizzy Gillespie (tpt); James 'Trummy' Young (tbn, vcl); Charlie Parker (alt); Don Byas (ten); Clyde Hart (p); Mike Bryan (g); Al Hall (bs); 'Specs' Powell (d) - New York City - January 1945

- W3306 *Seventh Avenue*
- W3307 *Sorta kinda*

COZY COLE AND HIS ORCHESTRA:

Charlie Shavers (tpt); Coleman Hawkins, Walter Thomas (ten); Hank D'Amico (clt); Clyde Hart (p); Tiny Grimes (g); Slam Stewart (bs); William 'Cozy' Cole (d) - New York City - November 14, 1944

- S3275 *Willow weep for me*
- S3276 *Look here*
- S3277 *Ghost of a chance*
- S3278 *Take it on back*

Don Byas (ten); Johnny Guarneri (p) replace Thomas and Hart - New York City - November 21, 1944

- S3283 *Memories of you*
- S3284 *Comes the Don*

S3285
S3286

When day is done
The beat

Black and Blue N.33 009

THIS LP duplicates many of the titles contained on the two Polydor "Swing"

Classics" issues, though the tracks by Heard and Young are not available locally and the Cole items are presented in a more rational fashion.

Thanks is a feature for Hawkins in his ballad style, and his solo is attractive without being particularly outstanding, his tone here reminding one of how he played in Europe during the 'thirties. The Heard tracks have particularly good solos from Budd Johnson, though Treadwell is also heard to advantage in a style that would seem to owe something to Charlie Shavers. Harris is uneven, his most coherent solo being on *Bouncing*, while Jones's solos which favour block chording are positively riotous when compared to his later discreet/effete (one word to be deleted according to individual taste) efforts. *Bouncing* introduces a few modest bop effects and the music reveals that it was recorded at a time of transition. There are good short solos from the front line men on the two Young tracks but the themes are ephemeral to put it kindly, and too much space is devoted to Young's vocals, resulting in their being the weakest items on the LP. The Cole sessions are very good, though Stewart's familiar routine becomes a little trying when featured on every number. After D'Amico takes the theme on *Willow* Hawkins enters for a really fine solo, followed by unusually restrained muted Shavers, the performance ending in anti-climax with Stewart. It is Hawkins and Shavers who provide the outstanding solos on *Ghost*, the former also having a very fine solo on *Take* which in common with *Look here*, is a casual-sounding riff theme. Cole drums extremely well on both the up-tempo riff numbers, the other musicians turning in competent solos. On the second date Hawkins and Shavers have nice solos on the reflective *When day*, though *Memories* is better and has good work from both tenor men, Shavers and Grimes. *Comes*, which in common with the other titles on this date is more tightly arranged than the numbers on the first session, has some cohesive ensemble playing and a very good solo from Byas, while *The beat* features Cole in some alert drumming and has short solos from all the front line men (Byas takes the first tenor passage). Guarnieri, incidentally, a good member of the rhythm section, switches from his Waller style on *Comes* to his Wilson imitation on *When*. The Cole tracks benefit over the others by virtue of the fact that they give an impression of being well organised. This is a generally excellent LP, with a good playing time (45 minutes), though the recording tends to be on the lo-fi side, the fault of the original engineers in this instance and not the result of the transfer to microgroove. Though most collectors will probably prefer the cheaper priced and easily obtainable Polydor LPs, those with a particular interest in the artists may be swayed by the more logical presentation of the Black and Blue release which, along with other items on this label, can be obtained from most specialist jazz dealers in this country.

ALBERT MCCARTHY

JAZZ REALITIES

Mike Mantler (tpt); Steve Lacy (sop); Carla Bley (p); Kent Carter (bs); Aldo Romano (d); Baarn, Holl

Baarn, Holland - January 11, 1966

Doctor :: Oni Puladi :: J.S. :: Walking batteriewoman ::

Closer :: Communications No.7

Fontana 881 101 ZY

THIS item comes from Fontana's rather desultory and little-publicised though quite extensive avant-garde series. The Jazz Realities group was one of those now-and-then, much less than permanent but more than just casual, arrangements that united the Mike Mantler-Carla Bley partnership with Steve Lacy's trio, and since both Mantler and Mrs. Bley are writers as well as performers the music reflects their attitudes and outlook more than Lacy's. Carla Bley is solely responsible for three of the themes, and is co-composer with Mantler on another two, *J.S.* and *Walking*; like most of her work these lines are easily recognisable by their angular, rather dry elegance, yet within these

very personal characteristics there is a wide range of approach and along with Mantler's *Communications* they make up a varied, imaginative and well-planned programme.

In the fleshing-up of these outlines into complete performances Lacy's work is invaluable; his solos add the most fascinating of details to the broad outlines of the material, while his rhythm section is very good at weaving the complex lines among the horn statements to establish the necessary depth of texture. Mantler's work seems just a little bit commonplace here; he's competent, certainly, but he strikes me as lacking that final flair necessary to the really creative soloist. His most recent work seems anyway to show that he's more concerned to develop as a composer, and given enough of a chance in this direction I think he might easily give up playing altogether. Carla Bley's piano lines are clean, uncluttered and authoritative, and one of the most superb moments on the album comes in the piano and soprano passages of *Closer*. An enjoyable and very interesting release.

JACK COOKE

JUG BANDS

MEMPHIS JUG BAND:

Will Shade (g, vcl-1); Will Weldon (g, vcl-2); Ben Ramey (kazoo, vcl-3); Charlie Polk (jug); 'Shaky Walter' (hca-4)

Chicago - June 9, 1927

38657-1

Sometimes I think I love you-1,4

38659-1

Memphis boy blues-2,3

CANNON'S JUG STOMPERS:

Gus Cannon (bj, jug); Elijah Avery (bj, g); Noah Lewis (hca)

Memphis - September 5, 1927

45481-1

Pig ankle strut

probably Hosea Woods (kazoo) added

Memphis - September 5, 1928

47065-1

Bugle call rag

Natchez  NEP-701

MEMPHIS JUG BAND:

Will Shade (g); Charlie Burse (mand); Ben Ramey (kazoo); Ham-bone Lewis (jug); Charlie Nickerson (vcl)

Memphis - May 2, 1930

59963

Fourth Street mess around

Will Shade (vcl, g); Charlie Burse (vcl, mand); Charlie Pierce (vln);

Jab Jones (jug); Robert Burse (d)

Chicago - November 7, 1934

C-796-1

Bottle it up and go

C-797-1

Insane crazy blues

Chicago - November 8, 1934

C-806-1

My business ain't right

Natchez  NEP-703

THE Natchez records reviewed in this issue can be obtained from a number of specialist dealers,

though they are not distributed by an wholesaler in this country. Readers who have difficulty in obtaining them will be supplied with an address if they write to this magazine.

Sometimes is an attractive blues performance by the M.J.B., notable for a good vocal by Shade and individual harmonica playing by the mysterious 'Shaky Walter'. *Memphis* has a vocal duet by Ramey and Weldon and by contrast is a little pedestrian. The C.J.S. tracks are somewhat more rugged, their success being in part due to the harmonica work of Lewis who, particularly on *Pig Ankle*, gives the performances a highly individual flavour. This version of *Bugle call* must be about the most rural sounding one recorded and, incidentally, is a great deal more enjoyable than many highly sophisticated interpretations.

The second EP commences with a fine blues dance performance of *Fourth Street*, Nickerson being featured in a good vocal all the way. *Bottle it* and *Insane* are boisterous tracks, Charlie Burse contributing scat vocals that, at least on *Insane*, contain more than an echo of Cab Calloway! *My business* is a rural dance type number with scar vocal passages from Shade and Burse, and effective fiddle playing by Pierce. The Memphis Jug Band is the best of all such groups, their style a combination of blues, medicine show numbers, and country dance music, with a jazz influence being heard on their last records. For readers with an interest in this music both these EPs will be welcome,

ALBERT MCCARTHY

KANSAS CITY FIVE/STOMPIN' SIX

KANSAS CITY FIVE:

Bubber Miley (cnt); Jake Frazier (tbn); Bob Fuller (clt, alt); Louis Hooper (p); Elmer Snowden (bj)

105643 New York City - October 1924
Get yourself a monkey man
 New York City - November 1924

31709 *Believe me, hot mama*

31711 *St. Louis blues*

31713 *Louisville blues*

31715 *Temper'mental Papa*

unknown 2nd cnt added

New York City - c. December 2, 1924

Those Panama Mamas

Bob Fuller (clt); Louis Hooper (p); Elmer Snowdon (bj)

New York City - c. February 1925

Growin' old blues

Jake Frazier (tbn) replaces Fuller

Same date

Jake's weary blues

Louis Metcalf (cnt); Bob Fuller (clt, alt) added

New York City - c. March 1925

31827 *Dark gal blues*

31831 *Get it fixed*

STOMPIN' SIX:

Ernest Coycault (tpt); W.B. Woodman (tbn); Leonard Davidson (clt, alt); Sonny Clay (p); Louis Dodd (bj, alt); Willis McDaniels (d, kazoo)

Los Angeles - c. May 1925

Jimtown blues :: Roamin' around :: Down and out blues :: Creole blues

VJM (M) VLP-20 (42/9d.)

EARLY New York jazz is seldom stimulating and was usually marred by a lack of rhythmic

flexibility and poor reed playing, though in fairness it is necessary to add that outside of the New Orleans clarinetists the latter was the norm rather than the exception at this period. The Kansas City Five made an honest effort to play jazz but the end result is not impressive.

It is interesting to hear Bubber Miley in his pre-Ellington days — the cornet solo on *St. Louis* contains a hint of his later growl style—but on most tracks his work is competent but stilted. A comparison of his solo on *Temper'mental*, one incidentally that could as well be played by a white musician of the day, with any of those on Ellington records of a year or two later shows what immense strides he made in a comparatively short space of time. Fuller's alto playing is very poor, while his clarinet work, veering between hints of Johnny Dodds—on his feature *Growin' old*—and hokum effects, is more agreeable. Frazier possessed a big tone but phrases stiffly and was not capable of sustaining a solo, while Metcalf, Miley's replacement for one session, was more advanced than any of the other musicians though still much indebted to Oliver.

The Stompin' Six is a better group, though here again the sax and clarinet playing is pretty much of a period piece. Woodman is also rhythmically limited though on *Down and out* he takes a very creditable solo, while Coycault, a New Orleans musician, provides an adequate lead. Clay, the director of the group, has reasonable solos on *Jimtown* and *Creole*, and compared with the K.C.5 the ensemble passages build in quite a sprightly fashion. Incidentally, in the current *Storyville* a personnel for this date given by Clay himself differs markedly from that listed above, but as far as instrumentation goes this seems the more accurate one.

One has to lean pretty heavily on historical interest in assessing this record, though the Stompin' Six tracks are not without merit. The condition of the originals used for dubbing appears to have been good and as a result the recording is adequate. Playing time 44 minutes.

ALBERT MCCARTHY

KANSAS CITY JUMP

EARL JACKSON'S BAND:

unknown personnel

Los Angeles - April 26, 1947

183-1 *Kansas City jump*

183-2 *Kansas City jump*

JIMMY WITHERSPOON (vcl) acc Forest Powell (tpt); Frank Sleet (alt); Charlie Thomas (ten); Frank Whyte (p); Louis Speiginer (g); Benny Booker (bs); Edward Smith (d)

Los Angeles - October 18, 1947

105A-1 *Wanderin' gal blues*

JAY McSHANN (p); Louis Speiginer (g); Benny Booker (bs); Pete McShann (d)

Los Angeles - November 20 1947

111B *McShann stomp*

BUDDY TATE BAND: Emmett Berry (tpt); Ted Donnelly (tbn); Buddy Tate (ten); Charlie Q. Price (alt, vcl-1); Bill Doggett (p); Louis Speiginer (g); probably Benny Booker (bs); Chico Hamilton (d); Jimmy Witherspoon (vcl-2)

Los Angeles - December 6, 1947

118A-4 *Vine Street breakdown*

119A-2 *The things you done for me baby -1*

119B-3 *Ballin' from day to day -1*

120A-4 *Tate's a-jumpin'*

125A-5 *Kansas City local*

126A-2 *Six foot two -2*

PETE PETERSON'S BAND:

Pete Peterson (ten) with unknown personnel

Los Angeles - May 25, 1949

1414-5 *Rock bottom*

1416-2 *Long gravy*

Fontana SFJL 917 (28/7d.)

THIS is another collection culled by Alan Bates from the fertile fields of the West Coast small

labels of the late 'forties and early 'fifties; this time the originator is the Supreme label. This might make you wonder a little at the album title—it did me—but the justification is that two out of the five leaders are associated with that part of the world, and their groups are responsible for seven of the twelve tracks, while the two versions of Jackson's piece also commemorate that city. All right then. The music itself is in a general way late swing, with a few ideas borrowed from the boppers, a high blues content, a couple of bows in the direction of Charles Brown's juke-box hits of the period in Charlie Q. Price's vocals: a little, in fact, of everything. It's a record that will prove a great hunting ground for anyone tracing influences, like so many other records of this period from the West Coast, and perhaps because of this in the end it's a little more LA than KC. Buddy Tate's tracks, besides making up the bulk of the album, are also the best musically, featuring the leader's strong tenor and some fine contributions from Emmett Berry. There's a purposive, workmanlike atmosphere here, and a good degree of success. The two *Kansas City jumps* feature some fine trumpet also, and McShann's track is good too. Peterson's two offerings feature the famous mystery tenorman who seemed to crop up all over the Los Angeles studios in this period, with his non-ideas in full flood and his tone as dire as it ever was: It's nice to see him back again.

JACK COOKE

STAN KENTON

FINIAN'S RAINBOW:

Kenton (p, cond); Dee Barton (d); remainder unidentified but probably 5 tpt, 4 tbn; 4 mellophones; 5 reeds; g; bs; perc

Los Angeles - 1968

That old devil moon :: If this isn't love :: When I'm not near the girl I love :: How are things in Glocca Morra :: That great come-and-get-it day :: Lullaby from 'Rosemary's baby' :: People :: Theme from 'Villa rides' :: Theme from 'The chastity belt' :: Theme from 'The odd couple'

Capitol ST (M) T)2951 (37/5d.)

THE 'creative world' of the man who was once known as 'Dancing America's next king' (The

Kenton Era, part 1, Capitol LCT 6157) has come up with another nowhere album. The 'Finian's rainbow' side is arguably the worse;

though the tunes themselves are better the orchestration is unusually airy-fairy and hesitant. The second side is mostly standard Kenton ballad stuff, with a seemingly determined exterior covering a limp sentimentality and hoked-up melodrama, though the themes themselves are trite, hardly able to stand up away from their movie connections. The performances—apart from some slack high-register work in the trumpets on some occasions—are as slick, efficient and totally impersonal as ever: Kenton's still getting the same trombone sound he got twenty-five years ago, when most of the trombonists here very likely hadn't been born. It's hard to see who it could appeal to; it's too loud for a pub or supermarket but not interesting enough to listen to for itself; it demands attention then doesn't sustain it. Yet no doubt there'll be somebody somewhere who'll like it. They can have it.

JACK COOKE

LEE KONITZ

THE LEE KONITZ DUETS:

Lee Konitz (alt); Marshall Brown (v-tbn)

Struttin' with some barbecue

Lee Konitz (bar); Brown (eup) overdubbed on final section of this track) Lee Konitz (alt); Joe Henderson (ten)

You don't know what love is

Lee Konitz (alt); Dick Katz (p)

Checkerboard

Lee Konitz (alt); Jim Hall (g)

Erb

Lee Konitz (ten); Ray Nance (vln)

Duplexity

Lee Konitz, Richie Kamuca (ten)

Tickle toe

Lee Konitz (alt, ten, amplified alt); Karl Berger (vib); Eddie

Gomez (bs); Elvin Jones (d)

Variations on Alone together

As last, except Konitz does not play tenor; Marshall Brown (v-tbn); Joe Henderson, Richie Kamuca (ten); Dick Katz (p); Jim Hall (g) added

Alphanumeric

Note: All tracks recorded New York City - September 25, 1967

Milestone MSP 9013 (52/9d.)

LET'S get it clear at the start: this is a fine record, one of the most unusual and original

albums in a long time. I guess it's some measure of Lee Konitz's situation that everybody who knows anything about modern jazz has heard of him yet he hardly ever gets to make records or public appearances, and for years now he has been both acknowledged and ignored in a way unusual even with jazz musicians. Nevertheless his isolated position has never led him to be precious; he remains, in terms of his music, outgoing, able to contribute to as well as absorb from what's going on the world around him. The original development of his style, in the face of Charlie Parker's overwhelming stature, revealed the strength of Konitz's character, and this strength has allowed him to continue developing his work in his own way over the years, coming to greater maturity and deeper originality, still on his own terms and still notably free from outside influences. His music has altered but essentially it hasn't changed: he has taken a lot of the recent, freer methods and made them work for him in his own way. He plays less notes now; the long, evenly-timed runs of his Tristano-school days have largely gone, and some of the surface tautness of his playing has gone with them, but in their place is an impressive economy of means and a stronger, deeper tension derived from this. He carries and expresses conviction in every note he plays. He's also begun to vary his tone widely and uses key-clicking, soft breathy sounds and soundless blowing—the ultimate extension perhaps of Lester Young's style—as a further part of his textural armoury.

This set apparently occupied him for nearly a year from original idea to finished tapes, though the basic duet idea in his work goes back all the way to the Konitz-Billy Bauer duets of 1950 and 1951. The actual recording was all done in a single five-hour session, however, and this blend of care in planning and freshness in performance comes through well on the album.

Some of the tracks, like those with Richie Kamuca or Jim Hall,

polydor

No doubt about it, Polydor is where the action is today and 'Action' is the title of the new Oscar Peterson Trio album available early April. Further Polydor gems include:

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The Library of Congress recordings

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Polydor 623 271 37s 6d

OSCAR PETERSON 'Action'

with Ray Brown, Ed Thigpen

Polydor 583 718 37s 6d

Not forgetting

OSCAR PETERSON

'The Way I Really Play' with Sam Jones, Bob Durham

Polydor 583 715 37s 6d

polydor

might look predictably successful from the start, and anyone who knows *Motion* will know how well Elvin Jones complements Konitz's playing; on some of the other tracks, like those with Joe Henderson or Marshall Brown, he might seem to be taking a bigger chance, but they all come off successfully and not only demonstrate Konitz's present versatility but often serve to illuminate some unexpected facets of the others' playing. The man about whom I had most doubt was Ray Nance, but in the event it all turns out happily, with Nance oozing *Mr. Gentle and Mr. Cool* all over the place while Konitz, after an unsuccessful attempt to meet him head on, lets him take centre stage and works adeptly around him, producing a fascinating commentary.

The most impressive track of all is the set of variations on *Alone Together*, which starts as a recognisable ballad in an unaccompanied intro from Konitz and gradually moves through increasingly free variations as he duets with each of the three other men in turn into a final quartet section in an area of music considerably removed from the original ballad style. Here and on *Alphanumeric* Konitz features amplified saxophone as well as the conventional instruments; I can't say I like the sound but there's no doubt that Konitz uses its peculiarities and what I feel to be its limitations well, especially over the ensemble in the last part of *Alphanumeric*.

It would be possible to say a lot more, to go into every track in detail, because they're all different and somewhere along the way in each of them a musician or a piece of music is revealed to us in a new light, and one is made to see afresh and think afresh all the time. But much as I would like to there's no point in what is after all a first notice. If you're not sold by now you never will be. Milestone is distributed locally by Continental Record Distributors of 119 New Bond Street, London, W.1.

JACK COOKE

GENE KRUPA

DRUMMER MAN:

Roy Eldridge (tpt, vcl-1); Joe Ferrante, Nick Travis, Bernie Glow (tpt); Jay Jay Johnson; Kai Winding, Jimmy Cleveland, Fred Ohms (tbn); Hal McKusick, Sam Marowitz (alt). Aaron Sachs (clt, ten); Eddie Shu (ten); Danny Banks (bar); Dave McKenna (p); Barry Galbraith (g); John Drew (bs); Gene Krupa (d); Anita O'Day (vcl-2)

New York City - 1956

Let me off uptown-1,2 :: Rockin' chair :: Opus one-2 :: Fish fry :: Drummin'man-2 :: Drum boogie :: Boogie blues-2 :: Leave us leap :: Slow down-2 :: Wire brush stomp :: That's what you think-2 :: After you've gone

Gene Krupa (d) with uncertain personnel, probably including Ernie Royal, Nat Adderley, Donald Byrd (tpt); Jim Dahl, Jimmy Cleveland, Frank Rehak (tbn); Phil Woods (alt); Al Cohn, Eddie Wasserman (ten); Hank Jones (p); Barry Galbraith (g); Gerry Mulligan (arr)

New York City - November 20, 1958

Bird house :: Margie :: Mulligan stew :: Begin the beguine :: Sugar :: The way of all flesh :: Disc jockey jump :: Birds of a feather :: Sometimes I'm happy :: How high the moon :: If you were the only girl in the world :: Yardbird suite

Verve Ⓜ VSP-21/22 (37/5d.)

VERVE have selected their material wisely for this set, for apart from some earlier sextet titles

with Willie Smith and Charlie Shavers these are the only sessions Krupa recorded for them that are worth reissuing.

The purpose of the 1956 date was the recreation of a dozen of Krupa's hits of a decade or more previously, but while Krupa is reported to have expressed his delight at the session, a comparison between these performances and the originals shows that only partial success was achieved, and that almost solely the result of Roy Eldridge and Anita O'Day being present. The original scores were 'reworked' by Quincy Jones, Manny Albam and Billy Byers, but their essentially journeyman approach did nothing to enhance them, while the fact that the bulk of the musicians on the date were a part of the 1956 New York recording studio scene resulted in bland playing been added to bland scoring. It is true

that they play the scores impeccably, in all probability more accurately than the men who made up the original bands, but the latter brought to their task a degree of involvement in the music that is sadly lacking on this occasion. Eldridge and Miss O'Day both perform excellently, the fact that the former plays with real fire throughout and contributes exciting solos to *Slow down*, *Fish fry*, *Rockin' chair* and *Leave us leap* in particular, only serving to heighten the contrast between his own playing and that of the band. Anita O'Day's vocals, notably on *Slow down*, *Opus one* and *That's what* (there is a sensitive muted backing from Eldridge on the latter), do not suffer in any way by comparison to her own originals and she remains one of the few convincing jazz singers around. The occasional solos by Cleveland, Sachs and Shu are expendable, the value of the LP lying almost solely in the work of Eldridge and O'Day who, for all the empathy they achieve with the band personnel, might just as well have dubbed on their parts after the ensemble routines had been recorded.

The Mulligan arrangements, many of which were never recorded by Krupa when Mulligan was working in the band, are quite another matter. They show that Mulligan's arranging style was almost completely mature prior to his joining the Claude Thornhill band, and reinforce my view that he is far more important as an arranger than as a soloist. There are one or two that are just professionally competent, probably filling some functional role in the band's stage shows—*Margie*, *Sugar* and *Sometimes I'm happy* are examples—but even a conventional swing theme like *Disc jockey jump* is treated with imagination and there are such felicitous touches as the small group voiced together against the ensemble. Throughout there is a feeling of spaciousness to the scores, with a concern for texture, skilful voicings and dynamics which, coupled to a genuinely individual approach, makes them stimulating to listeners and performers alike. That he was influenced by Parker at this time is clear, scores such as *Bird house*, *Birds of a feather* and, of course, *Yardbird suite* illustrating this, though considerable dilution had taken place. With the exception of Phil Woods the soloists are somewhat anonymous—credit is due to Alun Morgan for sorting the solos out—though there are good individual passages by Royal (whose lead work throughout is exemplary) and Wasserman on *Yardbird*, the latter incidentally sounding like Budd Johnson, and more surprisingly by Nat Adderley on *The way*. Generally the brass men provide technical expertise rather than emotional depth in their solos, with the sax contributions making more individual statements, though as already mentioned the one exception to this routine solo approach is provided by Woods. He it is who is largely responsible for the success of *If you were the only girl*, an inventive and unusual score that borders on the theatrical but is held in balance by his striking solo. Throughout these performances the ensemble work is superb and Krupa's drumming a great deal better than some reviewers suggested when it first appeared.

It says much for Mulligan's skill that despite the lack of major soloists other than Woods this is a remarkably fine LP, worth hearing both for its inherent musical worth and for its reminder that big band jazz is by no means a moribund area when genuinely creative talents work within it. With Eldridge and Miss O'Day partly salvaging the other LP, that can be considered as a pleasant bonus. The recording on both LPs is good, and the total playing time 89 minutes.

ALBERT MCCARTHY

MODERN JAZZ QUARTET

UNDER THE JASMIN TREE:

Milt Jackson (vib); John Lewis (p); Percy Heath (bs); Connie Kay (d)

Probably New York City - 1968

The blue necklace :: Three little feelings :: Exposure :: The jasmine tree

Apple SAPCOR 4 (37/6d.)

THE MJQ is now in its 15th year as a permanent unit, I believe, and I suppose by now we're far enough away from the immoderate claims and overstrong reactions provoked by the quartet in the late 1950's to be able to see it in some sort of perspective: as a group that was never as radical as it was said to be, but even so a coherent unit producing original and, at its best, lasting music of considerable skill, and a far more

deeply musical group than is usual in one so popular. This new album shows that they are still a productive unit; it holds no real surprises, and in fact the farther they venture outside their usual terms of reference the less successful they are, but on the right ground they show a maturity and self-renewing response to a situation that argues most successfully in favour of the principles on which their music has been built. *Necklace* and *Jasmin* are somewhat forgettable; jingly examples of the staginess and tricksiness that sometimes overtakes the group: however, together they take up only about a third of the record, and the rest is very much better. On *Three little feelings*, something of a John Lewis standard, and the long *Exposure* the material is much better, well suited to the group, the development consistent and well maintained.

The individual performances are much as you might expect; Lewis's piano playing I'm getting to understand, I think: I can see how the ideas flow and how his solos hang together, though I don't think I'll ever truly like his exact, pedantic placing of notes, even if in the ensemble this kind of time is exactly right to underpin Jackson's loose lines, which here are just as fluent and efficient as ever, even if a little bland at times. Percy Heath is his old reliable self, though some of the rhythmic responsibilities have been lifted from him by the transformation of Connie Kay into a much stronger figure within the group. He was always interesting as a user of percussive devices, though not so good in the role of conventional jazz drummer; now, however, he's managed to combine the two in a convincing way, and I think a lot of his success in this direction is due to the fact that here he uses conventional sticks rather than those awful little metal rods that were such an irritating feature of the MJQ over most of its history. Admittedly I do tend to see things from the point of view of the drumming, and what might be to some people a small point has for me totally altered the relationships within the group—and for the better—but even if you don't listen very closely to the drumming it's worth hearing.

JACK COOKE

BUDDY MONTGOMERY

THE TWO-SIDED ALBUM:

Buddy Montgomery (vib, p); Monk Montgomery (e-bs); Billy Hart (d, wind chimes)

New York City - February 28, 1968

What do the simple folk do? :: Camelot Medley (featuring *Camelot* and *How to handle a woman*) :: *If I should ever leave you :: Guenevere*

Buddy Montgomery (vib); Harold Mabarn (p); Ron Carter (bs); Billy Hart (d)

New York City - March 1, 1968

A time for love

add Joe Farrell (ten, fl-1)
same date

Blues for David

add Montego Joe (conga)
same date

Personage-Wes :: Samba (from *Blue Orpheus*)-1 :: *Probin' Milestone MSP 9015 (52/9d.)*

DIFFICULT, this one. Apparently Orin Keepnews had considerable trouble tempting Buddy

Montgomery into the studio for a date of his own; Montgomery took the line that he would only record when he was good and ready. Well, he decided he was ready early last year, and it is difficult to avoid the conclusion that he had left it too late. The set from *Camelot* is just about as yawn-making as all the rest of these jazzed versions of musicals have been throughout the years, despite his double-tracked piano and sundry effects by gong and wind chimes. I do not understand why good jazzman persistently do these things—I thought of including a witticism here about eagerly awaiting Archie Shepp's version of the score of 'Star' but I dare not; something of the sort is too likely to be issued before this reaches print. Which leaves us with the blowing session which occupies the first side. This is a gentle, uneventful affair; Buddy Montgomery's style is firmly rooted in Milt Jackson's, Joe Farrell's tenor recalls Joe Henderson's, but neither displays the intensity of his mentor. If one considers the tenor-vibes collaborations of the last couple of decades—Jackson with Coleman Hawkins or Lucky

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THOMAS MORRIS

THOMAS MORRIS' SEVEN HOT BABIES:

Thomas Morris, Rex Stewart (cnt); Geechie Fields (tbn); unknown (alt); Ernest Elliott (clt, ten, bar); Mike Jackson (p); possibly Lee Blair (bj); Bill Benford (brass bs)

New York City - July 13, 1926

Lazy drag

Thomas Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt, alt); Mike Jackson or Phil Worde (p); Narcisse 'Buddy' Christian (bj); Wellman Braud (bs); unknown (d)

New York City - November 24, 1926

The chinch

NEW ORLEANS BLUE FIVE:

As last with bs and d out; Fuller switches to sop; Jackson on p, Christian on g

New York City - November 2, 1926

King of the Zulus :: South Rampart Street blues

Natchez M NEP-702

MANY of the early New York jazz musicians failed to survive the onslaught of their New

Orleans counterparts and might well, as have innumerable others in the decades since, pondered on the fickleness of the jazz public. In fact such performers as Thomas Morris, Johnny Dunn and Bob Fuller are essentially minor figures, yet they probably deserve a little more credit than they have been given.

These tracks are surprisingly effective, and Morris, a musician whose intonation and tuning were sometimes wayward, plays well by not attempting anything outside his capabilities. His solos on *Lazy* and *The chinch* are successful in their simplicity, while his lead work is highly capable. The sax work on the first two titles is of the period, but when Fuller switches to clarinet on *Chinch* he again shows that he had listened to Dodds. The N.O. Blue Five tracks are good, the result of an improvement in the rhythm section with Christian switching to guitar, and excellent solos by Nanton, that on *King* against stop-time. Fuller has a soprano sax solo on *South* that owes something to Bechet, and there is an honest attempt to emulate the New Orleans ensemble, though this only partially comes off. These are much better recordings than almost any by Johnny Dunn for example, and are worth the attention of any reader wanting a representative item of this nature in his collection. Surface noise from the originals used for dubbing is prominent, but the music comes through well enough.

ALBERT MCCARTHY

NEGRO RELIGIOUS MUSIC

VOLUME 1 - THE SANCTIFIED SINGERS, PART 1:

BLIND JOE TAGGART (vcl, g); Emma Taggart (vcl)

New York City - November 8, 1926

E4052/3 *I wish my mother was on that train*

Emma Taggart out

New York City - c. early July 1927

God's gonna separate the wheat from the tares

BLIND WILLIE JOHNSON (vcl, g)

New Orleans - December 11, 1929

149599 *God moves on the water*

REV. EDWARD W. CLAYBORN (vcl, g)

Chicago - c. June 17, 1927

6105/6 *Then we'll need that true religion*

TWO GOSPEL KEYS:

Emma Daniels (vcl, g); Mother Sally Jones (tambourine, vcl)

New York City - c. late 1946

I don't feel at home in this world anymore

ELDER WILSON (vcl) acc 2 unknown hca

Detroit - c. 1949

Stand by me

LIL McCLINTOCK (vcl, g)

Atlanta - December 4, 1930

151018-1 *Sow good seeds*

151019-1 *Mother called her child to her dying bed*
BLIND ROOSEVELT GRAVES (vcl, g); Uaroy Graves (g, vcl);
unknown cnt; Will Ezell (p)

Richmond, Ind - September 20, 1929

15645-A *Take your burdens to the Lord*

cnt and Ezell out; U. Graves plays tambourine

Hattiesburg, Miss - late July 1936

HAT-143 *I'll be rested (When the roll is called)*

LUTHER MAGBY (vcl) acc unknown org; tambourine

Atlanta - November 11, 1927

145216 *Blessed are the poor in spirit*

BLIND GUSSIE NESBIT (vcl, g)

Atlanta - December 4, 1930

151012-2 *Pure religion*

151014-1 *Canaan land*

ARIZONA DRANES (vcl, p) with Choir of several female voices

Chicago - July 3, 1928

400984-A *I'll go where you want me to go*

Blues Classics M BC-17 (51/2d.)

VOLUME 2 - THE SANCTIFIED SINGERS, PART 2:

BLIND WILLIE JOHNSON (vcl, g); unknown female singer

New Orleans - December 11, 1929

149597 *Take your burden to the Lord*

BLIND MAMIE FOREHAND (vcl, tambourine) acc A.C. Forehand (g)

Memphis - February 28, 1927

37962 *Wouldn't mind dying*

WASHINGTON PHILLIPS (vcl, dulciana)

Dallas - December 2, 1927

145330-1 *Denomination blues, Part 1*

145331-2 *Denomination blues, Part 2*

ARIZONA DRANES (p, vcl); Rev. F.W. McGee (vcl); Unknown mand; Choir of several female voices

Chicago - July 3, 1928

400983-B *Just look*

BROTHER GEORGE (Blind Boy Fuller) (vcl, g); Sonny Terry (vcl); Oh Red (vcl)

Memphis - July 12, 1939

MEM-114 *I see the sign of judgement*

WILLIE MAE WILLIAMS (vcl) acc g

Philadelphia - c.1950

Where the sun never goes down :: Don't want to go there

ANDREW 'SMOKEY' HOGG (vcl, g)

Los Angeles - c.1948

EXC-1347-1 *He knows how much we can bear*

SAM 'LIGHTNING' HOPKINS (vcl, g)

Houston - c.1951

MM1846 *Needed time*

TWO GOSPEL KEYS:

Emma Daniels (vcl, g); Mother Sally Jones (tambourine, vcl)

New York City - c.late 1946

You've got to move

SISTER O.M. TERRELL (vcl) acc g, probably played by herself 1954

The gambling man

REV. UTAH SMITH (vcl) acc g, probably played by himself, and Members of his Congregation

1955

Take a trip :: Two wings

Blues Classics M BC-18 (51/2d)

VOLUME 3 - SINGING PREACHERS AND THEIR CONGREGATIONS

REV. D.C. RICE AND SANCTIFIED CONGREGATION acc unknown p; brass bs; d; tambourine

Chicago - February 1930

C-5186 *Testify - For my Lord is coming back again*

REV. F.W. McGHEE (vcl, preaching, p) acc unknown g; d

New York City - May 29, 1930

62255 *Nothing to do in hell*

ELDER OTIS JONES (vcl, preaching) with Congregation acc unknown gs; wbd; cymbals

Charlotte, N.C. - June 19, 1936

102714-1 *Oh, Lord I'm your child*

REV. KELSEY (singing, preaching) with Congregation of the Temple Church of God and Christ of Washington, D.C. acc unknown, tbn; p

Washington, D.C. - c.1949
MF-132-C1 *Little boy*
B.NF.1 *Tell me how long*
Heaven is mine

Washington, D.C. - October 14, 1951
DW817929 *Where is the lion in the tribe of Judea*
ELDER LIGHTFOOT SOLOMON MICHAUX (singing, preaching) with Congregation acc unknown tpt; tbn; p; tu; d
c.1948

I'm so happy

REV. RIMSON (preaching, singing) with Congregation acc unknown p-1; g-1

Detroit - c.1950
Living water :: Believe on me-1
DEACON L. SHINAULT (singing, preaching) with Congregation
Chicago - c.1956

Lord, I come to Thee :: I can not live in sin

REV. C.C. CHAPMAN (singing, preaching) with Congregation acc unknown org; p; d;

Los Angeles - c.1951
On my way, Part 1 :: On my way, Part 2

Blues Classics ⑤ BC-19 (51/2d.)

IN *Jazz on Record* under the heading "Gospel Songs and Spirituals" I have listed some 33 lp's

of Negro religious material on micro-groove. In fact the number of lp's of gospel song and preaching is considerably greater than this, but many are not easily available while others are by individual quartets or soloists whose work gives no indication of the breadth of the music. "An Introduction to Gospel Song" on RBF RF5 has many poor items on it and offers a very inadequate guide. The two lp's issued by Origin under the title "In the Spirit" are far better and include much exciting music. Blues singers taking a turn in the pulpit account for a disproportionate number of the items included however, giving a very distorted view of the idiom. This three-lp set compiled by Chris Strachwitz makes quite the best introduction to the richness of the music that has been yet available. Pete Welding, normally one of the most reliable of writers, has contributed two notes (one is repeated on the second volume) which give a very sketchy outline and which do not give an adequate study of the relationship of the recordings to the streams of Negro music as a whole. Chris Strachwitz is obviously aware of this and has added a couple of paragraphs of his own pointing out that the Church of God in Christ has provided most of the music included on these records. Contrary to popular opinion this is not a particularly large denomination, though musically, for the jazz-blues enthusiast anyway, quite the most interesting. But the importance of the increasing Pre-Millennialist sects and the rise of the Pentecostal Church should have been clarified in the notes.

I makes this point because the collection in a sense is educational, and will presumably introduce a number of people to the riches of this music. It is important that it is placed in context, and Franklin Frazier's *The Negro Church in America* for all its merit is not the only source of data and not, in this respect, the most dependable. This said, I'll turn to the music. The first two lp's are primarily of evangelists and singers working singly or in pairs - the counterparts of the blues singers if you like. The third lp, perhaps the hardest to take, is devoted to the Singing Preachers. Naturally there are several familiar names among those represented, as indeed there should be: a collection of this kind without Blind Willie Johnson is hardly thinkable. Strachwitz has chosen an important item in *God Moves on the Water* which is on the *Titanic* theme, sung in Johnson's familiar gruff voice and played brilliantly on guitar, with a wonderful instrumental chorus. His influence was considerable and it can be heard in the concluding verses of Blind Gussie Nesbit's Atlanta recording of *Pure Religion*. This item would have made good adjacent material to Reverend Edward Clayborn's *Then We'll Need That True Religion* which is another version of the same old spiritual, sometimes known as *Sweet Religion Hallelu*. Clayborn's slide guitar will doubtless gain a warm response from

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MAX ROACH

673 005

'You're Leavin' Me Baby'

JOHN LEE HOOKER

673 006

'Swing Masters'

EARL HINES

673 010

'Byrd at the Gate'

CHARLIE BYRD

673 011

'Swing Masters'

COLEMAN HAWKINS

673 013

'Kyoto'

ART BLAKEY



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many blues collectors though it is likely that the technique is religious in origin. In the main the lp's don't reveal any special selective order, such as a separation of the new gospel songs from gospel-inflected spirituals could have facilitated. The set starts with an unaccompanied *I Wish My Mother Was on that Train* by Blind Joe and Emma Taggart which is presumably though to be of an earlier strain. Taggart's beautiful *God's Gonna Separate* is one of the gems of the first record, and whatever his character—Josh White says he was pretty evil and a poor musician—he was a fine singer. Most of the items have guitar accompaniment but this was sometimes augmented by another instrument—often a tambourine. Blind Roosevelt Graves and his brother Blind Uaroy Graves played these instruments and their *I'll Be Rested* with exquisitely harmonised vocal has a fine rhythmic impetus. Luther Magby's rare recording has an organ or hamonium backing, with what is generally listed as tambourine, although I suspect it is really a washboard, while Arizona Dranes hammers out a raggy piano on *I'll Go*. On the first album there are two post-war recordings: *I Don't Feel Welcome* by The Gospel Keys and *Stand By Me* by Elder Wilson. The two-part singing by the Gospel Keys will be recalled by older collectors who had the purple label Melodisc 78 issued here from Savoy; their interweaving voices against simple accompaniment is as fascinating as it appeared then. Elder Wilson's title has an unexpected backing of two, perhaps three, harmonicas played in blues fashion, but the blues-influenced gospel songs are more evident on the second lp.

This album opens with *Take Your Burden to the Lord* by Blind Willie Johnson with an unidentified woman singer joining in antiphonally. Again it would have made a nice contrast with the rolling more melodic version by the two Graves brothers on Volume One, which has Will Ezell, incidentally, playing piano. *Wouldn't Mind Dying* is the moving song once available on an Anchor 78; it's good to have it around again. Unfortunately and unwittingly I issued on my *Screening the Blues* album Washington Phillip's *Denomination Blues* but if you haven't heard this gentle, totally appealing two-part chiding of the factionalism in the Negro church you can here. The accompaniment has raised some discussion. I learned some years ago that it was a "dulceola"—a dulcimer played with feather quills—but it has been suggested by Tony Russell that it may be a mechanical instrument. This seems unlikely to me as the tunes are not "standard" and would have been, almost certainly, if they had been cut or cast for a hurdy-gurdy or similar instrument. Whatever it was, it produced a delightful sound.

The Gospel Keys return with *You've got to move* and Arizona Dranes continues to stomp out her piano stuff, though not with quite the abandon of her solos. Brother George was the name which Blind Boy Fuller, and later, Brownie McGhee, used for religious titles and *I See the Sign* is a rasping song with hollered support from Sonny Terry. These records are quite extraordinarily rare by the way, compared with Fuller's output as a whole. One of the most impressive talents is Willie Mae Williams, a strong-voiced woman singer who apparently recorded in the East but who played guitar in Sebastapol tuning with a slide—her *Don't Want to Go There* is especially good. Sister O.M. Terrell, another post-war singer, was obviously greatly influenced by the recordings of Sister Rosetta Tharpe and *The Gambling Man* is reminiscent of *God Don't Like It* with rhythmic guitar, cries and spoken comments—essentially Gospel song rather than spiritual. On the other hand Lightnin Hopkins and Smoky Hogg both sing items which are closer to the spiritual tradition, suggesting that they were recalling the songs they had heard from their mothers or in church when children. Unfortunately Lightnin's guitar on *Needy Time* is woefully out of tune.

Concluding Volume Two are two titles by Reverend Utah Smith, who was still broadcasting in Texas a few years ago. He leads the congregation on *Take a Trip* (no L.S.D. overtones here) with a fairly straight gospel song but roars into *Two Wings* with swinging, muffled electric guitar, rather in Reverend Kelsey style, though the song is a very old one. It makes a good introduction to the final lp which is mostly devoted to post-war preachers with their congregations. However, as a sop to the older tradition Reverend D.C. Rice's *Testify* and Reverend McGee's *Nothing to Do in Hell*

serve as a sketch background. The former sounds very like a Southern white congregation, and indeed there is relatively little difference between coloured and white services of the more "primitive" kinds. But a tuba grunts a simple tune and woodblocks keep a rhythm going, with piano and tambourine filling in, leaving no doubt as to the provenance of the music. In spite of the somewhat stagey setting of the recording, Reverend McGee gets a good swing going and plenty of responses to his preaching on *Hell*; he still preaches in Chicago, as Don Kent relates in the March issue of *Blues Unlimited*. The "straining preacher's" voice with his monotonic exhortations is strikingly demonstrated on Elder Otis Jones's dynamic *Oh Lord I'm Your Child* made in North Carolina in 1936, apparently in the church—an exhilarating item with surprising depth of sound. But it is still quite a step to the tension of Reverend Kelsey's Church recordings in Washington D.C. These are pretty well-known but they are still remarkable, with handclapping congregation yelling its responses and a smearing trombonist, the reincarnation of Ike Rodgers, pacing out unmelodic, rhythmic slurs.

A good many years ago I read that Elder Lightfoot Michaux was the same man as Oliver Mesheux; whether this is true or not, *I'm so Happy* has a very jazzy feeling and its spirit is very infectious. It does not come across in quite the way that Reverend Rimson's preaching to responses on *Living Water* and *Believe on Me* does, thumping one in the chest with its vibrations—an extraordinary recording, of absolutely physical impact. Similar in vein and caught mid-flight as it were, the two part *On My Way* recorded by Reverend Chapman in Los Angeles to organ, drums, piano and a confused medley of sound through which the staccato clapping of a congregation "getting happy" breaks through, is equally remarkable. It is too much of a jumble of sounds to succeed wholly as a record, but it does convey the electrifying atmosphere of a church rocking under the compulsion of a congregation transported in an ecstasy of sound.

I have left till last the two titles by Deacon Shinault, a one-time blues singer, who today leads a congregation in Chicago. These are superb anachronistic examples of "lining-out"—the repetition of lines by preacher and congregation in the old "long meter" fashion of singing. Though they are the most modern recordings in the three albums they are, paradoxically, perhaps the oldest in character.

PAUL OLIVER

NEW JAZZ ORCHESTRA

LE DEJEUNER SUR L'HERBE:

Derek Watkins, Henry Lowther, Harold Beckett (tpt); Ian Carr (tpt, fl h); John Mumford, Michael Gibbs, Derek Wadsworth, Tony Russell (tbn); George Smith (tu); Barbara Thompson (sop, alt, fl); David Gelly (ten, clt, bs clt); Jim Philip (ten, clt, fl); Dick Heckstall-Smith (ten, sop); Frank Ricotti (vib, mar); Jack Bruce (bs); Jon Hiseman (d); Neil Ardley (dir)

London - September 17 and 18, 1968

Le defeuner sur l'herbe :: *Naima* :: *Angle* :: *Ballad* :: *Dusk fire* :: *Nardis* :: *Study* :: *Rebirth*

Verve SVLP(Ⓜ VLP)9236 (37/5d.)

IN RECENT years large rehearsal bands such as Mike Westbrook's and the New Jazz Orchestra have been an unexpected, and welcome, feature of our local scene. The tenor of their music is outwardly conservative—the spirit of Gil Evans having over much of the above record, for example—but this is partly deceptive, as there is considerable formal exploration in some of these scores, and a seeking for valid new relationships between improvised and written passages. It would be an exaggeration to say Ardley's *Dejeuner sur l'herbe* exploits a *concerto grosso* relationship between its three soloists and the band as a whole (in the manner, say, of Ellington's *Battle of Swing*), but it is interesting that different kinds of extemporising are tried on the same material and within the same framework. Thus Carr's flugelhorn solo uses a harmonic sequence derived from the chief melody, while Heckstall-Smith's and Wadsworth's are based on scale patterns taken from the same thematic source. Because, in addition, the scored passages develop their material logically, the whole is a quite impressively unified statement by all concerned. Intriguing, also, are the several kinds of improvising on Harold Riley's *Angle*.

Here there is both solo and collective extemporisation, this sometimes being quite free and at others adhering to chord sequences. Another kind of integration is achieved when the thematic material heard at the beginning is repeated, but this time divided into sections by the interruption of further passages of free improvisation. Such an alternation of two forms of expression might seem too arbitrary to come off yet in practice works well. This is partly because the band's collective musical personality is sufficiently strong to ensure they are not so far distant as all that — scoring, free and harmonically-informed extemporisation are here different, but not mutually exclusive, ways of handling material — and partly because of the cumulative effect of the free passages, wherein the instruments join in section by section till finally everyone is playing. Although obviously a collective effort, this draws nearer, I think, to expressing Riley's sense of order than anything on his *Discussions* record — Opportunity CP2499, reviewed in *Jazz Monthly*, December 1968.

If one has reservations they are that despite these praiseworthy attempts at the duality of variety plus unity which so often eludes jazz, the LP as a whole is not sufficiently varied in its rather sombre emotional content — and this becomes particularly evident with repeated hearings. But there is still plenty for those who like to listen to music properly, such as the tuba's and bass's augmentation of the melody at the beginning of Ardley's scoring of *Nardis*, the tempo contrasts in Gibb's *Rebirth*, or the colour of Mumford's trombone against Ricotti's marimba on this same track. By no means does everything work, of course. Philip can find nothing to say on *Naima*, beautifully though it is scored by Alan Cohen, and *Study* — originally a guitar piece of Segovia's — is surely overblown in this version by Mike Taylor. Finally, while realising this band is essentially a part-time venture, I hope I'm not asking for the moon if I say that, in view of the music's sometimes quite complex textures, I feel they should aim for more refined dynamics shadings.

MAX HARRISON

HOT LIPS PAGE

HOT LIPS PAGE AND HIS ORCHESTRA:

Oran 'Hot Lips' Page (tpt, vcl); Vic Dickenson (tbn); Lucky Thompson (ten); Hank Jones (p); Sam Allen (g); Carl 'Flat Top' Wilson (bs); Jessie Price (d)

New York City - November 30, 1944

- S3291 *The lady in bed*
- S3292 *Gee baby ain't I good to you*
- S3293 *Big D blues*
- S3294 *It ain't like that*

Oran 'Hot Lips' Page (tpt, vcl); Bennie Morton, J.C. Higginbotham (tbn); Earl Bostic (alt); Don Byas, Ben Webster (ten); unknown p; g; bs; d

New York City - 1945

- W-3397 *The lady in debt-1*
- W-3398 *Corsicana-2*
- W-3399 *They raided the joint*
- W-3400 *Sunset blues*
- W-3401 *Willie Mae willow foot*
- W-3403 *Florida blues*
- W-3404 *Race horse mama-1*

-1 Morton and Webster not present on this track;
-2 no vocal on this track

CLYDE HART ALL STARS:

Dizzy Gillespie (tpt); James 'Trummy' Young (tbn); Charlie Parker (alt); Don Byas (ten); Clyde Hart (p); Mike Bryan (g); Al Hall (bs); 'Specs' Powell (d); Rubberlegs - Williams (vcl)

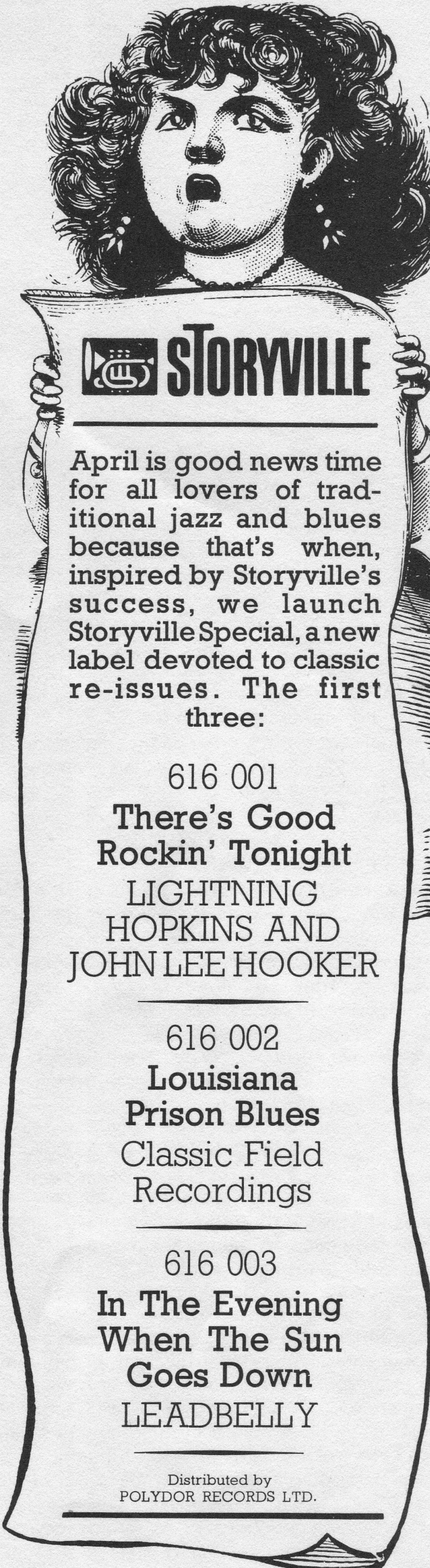
New York City - January 1945

- W-3301 *What's the matter now*
- W-3302 *I want every bit of it*
- W-3303 *That's the blues*
- W-3304 *4F blues*

Black and Blue BB-33008

DESPITE his considerable reputation as a blues performer, helped no doubt by Dizzy Gilles-

pie's famous tribute, Page frequently seems to coast along on a series of pet phrases on record. These are amongst his better recordings, for he sounds involved with what he is doing and ill health had not yet led to a diminution of his power.



STORYVILLE

April is good news time for all lovers of traditional jazz and blues because that's when, inspired by Storyville's success, we launch Storyville Special, a new label devoted to classic re-issues. The first three:

616 001
There's Good Rockin' Tonight
LIGHTNING HOPKINS AND JOHN LEE HOOKER

616 002
Louisiana Prison Blues
Classic Field Recordings

616 003
In The Evening When The Sun Goes Down
LEADBELLY

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Page's singing and solo work on the 1944 session is good, his instrumental contribution to *Gee Baby* making apt use of growl techniques. Lucky Thompson and Vic Dickenson are also on form, the former's support to Page's vocal on *Lady in bed* being outstanding. Of the two small group tracks from the 1945 date *Lady in debt*—not a 12 bar number incidentally—is a poor theme that defeats the participants, but *Race horse* has really fine solos from Bostic, in his pre-buzz days, and Byas. Buck Clayton arranged *Florida* and *Sunset*, both of which have good solos from Ben Webster, Page, Higginbotham and Morton amongst others, but Page is at his finest on the instrumental *Corsicana* and the extrovert *They raided*, taking powerful but controlled solos. This was a period when Byas was an outstanding soloist, as is clear from his work on *Willie Mae* and *They raided*, but on *Corsicana* Webster has a driving chorus that does not suffer from the coarseness of tone that was a feature of much of his work at this time. These loosely arranged attractive performances are recommended, particularly in view of the fact that Page is poorly represented in the current catalogues.

The Hart date has gained notoriety because of the effects of benzadrine on Williams's vocals as the session progressed. There are excellent solos from Parker, Gillespie and Byas, but for once ones attention becomes rivetted on the singer rather than the instrumentalists. *What's the matter* and *I want* have amusing vocals that reflect the vaudeville tradition of singers like Butterbeans and Pigmeat Markham, but by the time *That's the blues* is reached Williams is reduced to hoarse bellowing and hysterical yells. This title and *4F* have the bizarre fascination of Larry Adler's vocal on *Smoking Reefers* or of the unknown gentleman who makes Woody Herman's *Laughing boy blues* so memorable, deplorable though such philistinism might be to the devoted Parker admirer. With the Page tracks as a musical bonus they make this an irresistible record as far as I am concerned. Recording is variable, occasionally on the lo-fi side, playing time 41½ minutes. ALBERT McCARTHY

SAMMY PRICE

BLUES ET BOOGIE WOOGIE:

Emmett Berry (tpt); George Stevenson (tbn); Herbie Hall (clt); Sammy Price (p); George 'Pops' Foster (bs); Fred Moore (d, vcl-1)
Paris - 1956

Blues des chaussures neuves-1 :: Swing that rhythm :: Swingin' Kansas City style :: Clarinet Creole

Sammy Price (p) acc bs; d as above
same date

Gotta boogie gotta woogie :: Helen's blues
same date

Sammy Price (p)

Blues in my heart :: Pinetop's boogie woogie :: Cinema

Black and Blue BB.33.005

APART from *Clarinet*, a pleasant if slight feature for Herbie Hall, the most notable factor about

the band tracks is the excellent playing of Emmett Berry. He is particularly good on the riff themes—*Swing* and *Swingin' Kansas*—some of his phrasing on the latter title showing the influence of post-swing stylists. Price does a Basie on *Swingin' Kansas*, but is heard to better advantage on *Swing* where his timing and rhythmic relaxation are admirable. Stevenson plays a number of satisfactory plunger solos, while Hall is pleasant, notably on *Blues*, though he too often sounds a facsimile of his brother.

In an era when 'soul' is all and Les McCann is considered in some quarters as a blues pianist, it might seem carping to remark that I have never been too enamoured of much of Price's work in this idiom. Too often he plays a compendium of blues phrases in a mechanical manner, as he does on *Gotta* and *Pinetop's* on this LP, but on *Cinema* and *Helene's* he sounds reasonably convincing, and this in spite of the chanting of 'Helene' throughout much of the latter title. Yet it is probably not without significance that Price's best solo is *Blues in my heart*, not a twelve bar, where vigour and invention are well matched.

On my copy *Pinetop's* plays *Cinema* and vice versa, the recording is excellent, and the playing time 46½ minutes. This is not an important issue but that section of the jazz public who enjoy Price's

playing will find it acceptable, and indeed *Swing that rhythm* and *Swingin' Kansas* have some very good moments. Black and Blue LPs are stocked by most of the specialist dealers but anyone experiencing difficulty in obtaining them should write to Disques Monestier, 19 Rue De Palais-Gallien, Bordeaux, France. They might well ask for a catalogue of Black and Blue releases, for this is one of the most enterprising of all the small companies in Europe.

ALBERT McCARTHY

LLOYD SCOTT/NEW ORLEANS BLUE FIVE

LLOYD SCOTT AND HIS ORCHESTRA:

Kenneth Roane, Gus McClung (tpt); Dickie Wells (tbn); Fletcher Allen, John Williams (alt); Cecil Scott (ten, clt, bar); Don Frye (p); Hubert Mann (bj); ---Campbell (tu); Lloyd Scott (d);

New York City - January 10, 1927

37529

Harlem shuffle

37530

Symphonic Scronch

37531

Happy hour stomp

NEW ORLEANS BLUE FIVE:

Thomas Morris (cnt); Joe 'Tricky Sam' Nanton (tbn); Bob Fuller (clt); Mike Jackson (p); Narcisse 'Buddy' Christian (g)

New York City - November 2, 1926

My baby doesn't squawk

Natchez M NEP-704

THE Scott Band was popular in New York during the late-'twenties, though it only recorded on

two occasions, the second time under Cecil's name. It was, on the evidence of these titles, a compact, well rehearsed group, though at this time lacking a major soloist and hampered by the squareness of the banjo and tuba in the rhythm section. *Harlem* is notable for having Dickie Wells's first recorded solo, a short one obviously influenced by Jimmy Harrison, but there are better solos by Frye and Roane, the latter employing freer phrasing than one might expect, and another from Cecil Scott on baritone that is very much of the period, *Symphonic* again has solos by Wells and Roane, the tune incorporating a familiar riff phrase that Eddie Carroll used in the 'thirties as the basis of his *Harlem*, while *Happy hour* has Cecil Scott on both clarinet and baritone, a solo by Wells that is a great deal rougher than his later work, and some neat scoring for the period.

My baby is also interesting for the trombonist's work, in this instance the latter part of Nanton's solo showing his Ellington style in embryo. Morris plays a firm, clear if not particularly imaginative lead, and Fuller's solo unexpectedly suggests that he had listened to Dodds rather than the less reputable stylists who were often reflected in his playing.

This is a specialist issue, but a very useful one for its presentation of the Lloyd Scott session in a compact form. The recording is reasonable though there is a fair degree of surface noise.

ALBERT McCARTHY

JOHNNY SMITH

JOHNNY SMITH'S KALEIDOSCOPE:

Johnny Smith (g); Hank Jones (p); George Duvivier (bs); Don Lamond (d)

New York City -

November 27, 28, 29 and 30, 1967

Walk don't run :: Old folks :: Days of wine and roses :: The girl with the flaxen hair :: My foolish heart :: By myself :: I'm old fashioned :: Sweet Lorraine :: Choro da saudade :: Dreams-ville

Verve SVLP(M VLP)9305 (37/5d.)

I HAD not knowingly heard Johnny Smith before, though I see he has several LPs to his name.

This one, I predict, will be panned by most reviewers as trite, cocktail-type stuff, devoid of jazz content. Well, if you listen with half an ear, that is how it sounds; it is bland and little changes from track to track. But listen a little more carefully and you will notice Smith is a guitarist of rare taste and ability; with his light touch and perfection of phrasing he could get away with just playing scales. At a period when jazz musicians have to rant, shriek or simulate a manic seizure to command critical attention, it is easy to forget that there is a place for musicianship in jazz. Those of you who are obsessed with linear discontinuity, garrulous heterophony and that, had better stick to your Roswell Rudds or Jim

Robinsons. (What's that? The gentleman out there on the limb sticks to both? Quite so.) As I was saying, those of you for whom artistry is a dirty word can leave this one alone; others should give it a hearing.

JOHN POSTGATE

SWING CLASSICS, VOL.2, 1944/1945

LEONARD FEATHER'S ALL STARS:

Buck Clayton (tpt); Edmond Hall (clt); Coleman Hawkins (ten); Leonard Feather (p); Remo Palmieri (g); Oscar Pettiford (bs); 'Specs' Powell (d)

New York City - December 1, 1944

- 9001 *Scram*
- 9003 *Esquire jump*
- 9004 *Thanks for the memory*

CLYDE HART ALL STARS:

Dizzy Gillespie (tpt); James 'Trummy' Young (tbn); Charlie Parker (alt); Don Byas (ten); Clyde Hart (p); Mike Bryan (g); Al Hall (bs); 'Specs' Powell (d); Rubberlegs Williams (vcl)

New York City - January 1945

- W3304 *4F blues*

SLAM STEWART QUINTET:

Red Norvo (vib); Johnny Guariniere (p); Bill De Arango (g); Slam Stewart (bs); Morey Feld (d)

New York City - May 28, 1945

- W3330 *Voice of the turtle*
- W3331 *Slammin' the gate*
- W3333 *On the upside looking down*

COZY COLE AND HIS ORCHESTRA:

Charlie Shavers (tpt); Hank D'Amico (clt); Coleman Hawkins, Don Byas (ten); Johnny Guariniere (p); Tiny Grimes (g); Slam Stewart (bs); William 'Cozy' Cole (d)

New York City - November 21, 1944

- S3283 *Memories of you*
- S3284 *Comes the Don*
- S3286 *The beat*

HOT LIPS PAGE AND HIS ORCHESTRA:

Oran 'Hot Lips' Page (tpt, vcl); Bennie Morton, J.C. Higginbotham (tbn); Earl Bostic (alt); Don Byas, Ben Webster (ten); unknown p; g; bs; d

New York City - 1945

- W-3397 *The lady in debt-1*
- W-3398 *Corsicana-2*
- W-3399 *They raided the joint*
- W-3400 *Sunset blues*

-1 Morton and Webster not present on this track;
-2 no vocal on this track

Polydor M 423237 (37/6d.)

THE labelling on this LP is inaccurate, although all but one of the titles mentioned is present, al-

beit in a different order. On side one the first track is Cozy Cole's *Take it on back* and not Leonard Feather's *Esquire Jump*, the second track is Cozy Cole's *Memories of you* and not Feather's *Thanks for the memory*, while on side two the second track is Cozy Cole's *Comes the Don* and not his *Memories of you*, the third track is Leonard Feather's *Esquire jump* and not Cole's *Comes the Don*, and the fourth track is Feather's *Thanks for the memory* and not Cole's *When day is done* which appeared on "Swing Classics Vol.1" mis-labelled as his *Take it on back*.

Five of these titles appear on the "Jazz 44" LP and a further five on a Hot Lips Page LP, both of which are reviewed in this issue, so I will deal only with the five remaining tracks. The three Norvo performances are slightly influenced by bop, with slick vibes-piano unison themes, and fleet solos from De Arango. Stewart, naturally enough, present his well known routine on each track, but both Norvo and Guariniere play very well and lift the overall level of the performances, the former soloing to particular advantage on *Voice*. Guariniere's solos lean less heavily on other musicians than was sometimes the case, while Feld provides some crisp drumming. The bop influence can also be heard on both the Feather tracks, again rather more in the theme statements than the solos. Clayton is the only soloist on *Scram* and plays near the top of his form, riding over the ensemble at the close in the upper register, while Hawkins and Hall are heard on *Esquire jump* in excellent if predictable solos.

This is a good LP, both musically and for the insight it gives into the attempts of some swing era stylists to make use of certain of the surface devices of bop. The recording is superior to that of the Black and Blue items, though still far from outstanding, and the playing time 43½ minutes.

ALBERT MCCARTHY

TEXAS BLUES, VOL.2

MANNY NICHOLS (vcl, g)

Houston, Texas - 1949

Long skinny Mama :: Walking talking blues

MANCE LIPSCOMB (vcl, g)

You don't mean me no good

BLACK ACE (B.K. Turner) (vcl, g)

probably Fort Worth, Texas - August 14, 1960

Beer drinking woman

BATTLESNAKE COOPER (vcl, g)

I'm leaving town

MERCY DEE (Walton) (vcl, p); Otis Cherry (d)

Stockton, Cal. - February/March 1961

Ebony baby

K.C. Douglas (g) added

Stockton, Cal. - February 5, 1961

8th wonder of the world

ISAM HISAM (vcl); Sam 'Lightning' Hopkins (g)

I'm feeling bad

BILLY BIZOR (vcl, hca)

Tom Moore

SMOKEY HOGG (vcl, g); unknown (p)
c.1948

Hello baby

ALEX MOORE (p)

Dallas - July 30, 1960

Chock house boogie

ROBERT SHAW (p)

Austin, Texas - Summer 1963

The fives

SAM 'LIGHTNING' HOPKINS (vcl, g)

Hurricanes Carla and Esther

Arhoolie M F-1017 (51/2d.)

THIS anthology maintains an excellent standard and covers a wide range of Texan artists. The

finest tracks are undoubtedly the two by Manny Nichols, a good forceful singer whose surging guitar work is of a high order, and who sounds as if he merits an LP to himself if still an active performer. Robert Shaw's *The fives* runs the Nichols tracks close in merit, although he is an artist of a very different type. His LP, which will be reviewed within the next couple of months, was the most impressive blues piano item of the past decade, for although he has not been active as a musician for some years he has kept in practice and is technically secure as this beautifully cohesive solo shows.

There are a number of other good tracks, ranging from Lipscomb's *You don't mean* to Cooper's rather resigned *I'm leaving* with its attractive guitar solo. Mercy Dee's two tracks are variable, with *8th wonder* superior as a result of the individual lyrics. Occasionally Dee reminds me uncomfortably of Memphis Slim, though he was a more interesting pianist and singer, and his tough voice and assertive piano playing come across well on *8th*. Moore's *Chock house* has some unexpected rhythmic twists, the piano he uses sounding beat up indeed, while Turner's *Beer drinking* presents another artist from the 'thirties who still sounds in good shape, the characteristic guitar playing remaining unaltered over three decades. Hopkins, who has suffered from over-exposure in recent years, is back in his best form on *Hurricanes* and also provides an excellent backing to the curiously named Isam Hisam whose resigned-sounding vocal on *I'm feeling bad* is no more than adequate. Hogg, about whom I find it hard to get enthusiastic, has a better than average vocal on *Hello* and is supported by a reasonable pianist, while Bizzor is rough and ready as a singer and sounds at times close to the tradition of the field holler.

Blues collectors will find this LP rewarding, but it is also a very useful item for a less specialist but interested audience who are

overwhelmed by the number of blues LPs now available. On this one record they will find a good cross section of work by artists both known and unknown, with Moore, Dee and Shaw providing a link with the blues that were 'in' before the Mississippi tide for a time made the piano almost as much a swear word in blues circles as the saxophone used to be with the traddies. Recording quality is reasonable, playing time 44 minutes, recording information hopelessly inadequate.

ALBERT MCCARTHY

TREASURY OF GOLDEN SWING

JOHN KIRBY AND HIS ONYX CLUB BOYS:

Charlie Shavers (tpt); Russell Procope (alt); William 'Buster' Bailey (clt); Billy Kyle (p); John Kirby (bs); probably Gordon 'Specs' Powell (d)

New York City - c.1942

Front and centre :: Down on the Riment :: Feeling in a mellow moon :: Humoresque

COOTIE WILLIAMS AND HIS ORCHESTRA:

Charles 'Cootie' Williams, Ermit Perry, George Treadwell, Harold 'Money' Johnson (tpt); Ed Burke, George Stevenson, Bob Horton (tbn); Eddie Vinson (alt, vcl-1); Charlie Holmes (alt); Eddie 'Lock-jaw' Davis, Lee Pope (ten); Eddie De Verteuil (bar); Bud Powell (p); Norman Keenan (bs); Sylvester Payne (d)

New York City - January 6, 1944

CR356 *Things ain't what they used to be-1*

Tommy Stevenson (tpt); Leroy Kirkland (g); added; Lammar Wright (tpt); Ed Glover (tbn); Frank Powell (alt); Sam Taylor (ten); Carl Pruitt (bs); replace Johnson, Stevenson, Holmes, Davis and Keenan

New York City - August 22, 1944

T448 *Is you or is you ain't my baby-1*

T450 *'Round midnight*

T451 *Royal Garden blues*

TEDDY WILSON SEXTET:

Charlie Shavers (tpt); Red Norvo (vib); Teddy Wilson (p); Remo Palmieri (g); Al Hall (bs); Gordon 'Specs' Powell (d)

New York City - May/June 1945

Undecided :: Central Avenue blues :: It's the talk of the town :: Speculation

CAB CALLOWAY AND HIS ORCHESTRA

Doc Cheatham, Edwin Swayzee, Lammar Wright (tpt); De Priest Wheeler, Harry White (tbn); Arville Harris (ten, clt, alt); Andy Brown (alt, bs-clt); Walter 'Foots' Thomas (ten); Eddie Barefield (alt, bar, clt); Benny Payne (p); Morris White (g); Al Morgan (bs); Leroy Maxey (d); Cab Calloway (vcl-1)

c.November 1933

Calloway Special :: Wah-de-dah-1 :: The lady with the fan

Mario Bauza, John 'Dizzy' Gillespie, Lammar Wright (tpt); Tyree Glenn, Keg Johnson, Quentin Jackson (tbn); Jerry Blake (alt, clt); Hilton Jefferson, Andy Brown (alt); Leon 'Chu' Berry, Walter 'Foots' Thomas (ten); Benny Payne (p); Danny Barker (g); Milt Hinton (bs); William 'Cozy' Cole (d)

New York City - September 27, 1940

Limehouse blues

CHICK WEBB AND HIS ORCHESTRA:

Probable Personnel: Mario Bauza, Bobby Stark, Taft Jordan (tpt); Sandy Williams, Nat Story (tbn); Wayman Carver (ten, f); Pete Clark, Edgar Sampson (alt); Elmer Williams (ten); Joe Steele (p); John Trueheart (g); Bill Thomas (bs); Chick Webb (d)

New York City - c.1936

Go Harlem

Dick Vance, Bobby Stark, Taft Jordan (tpt); Sandy Williams, Nat Story, George Matthews (tbn); Garvin Bushell (alt, clt, ten); Hilton Jefferson (alt); Teddy McRae (ten); Wayman Carver (alt, clt, f); Tommy Fulford (p); Bobby Johnson (g); Beverley Peer (bs); Chick Webb (d)

New York City - February 10, 1939

Blue room :: One o'clock jump

possibly similar personnel

New York City - c.1939

By heck :: Who ya hunchin'

JIMMY LUNCEFORD AND HIS ORCHESTRA:

Probable Personnel: Melvin Moore, Bob Mitchell, William 'Chieftie' Scott, Russell Green (tpt); Fernando Arbello, Russell Bowles, Earl Hardy, John 'Streamline' Ewing (tbn); Omer Simeon (alt, clt); Kirtland Bradford (alt); Joe Thomas, Ernest Purce (ten); Earl Carruthers (bar); Edwin Wilcox (p); Al Norris (g); Charles 'Truck' Parham (bs); Joe Marshall (d); Jimmy Lunceford (dir)

c. early 1944

The minor riff :: Jeep rhythm :: Chocolate

FLETCHER HENDERSON AND HIS ORCHESTRA:

Unknown personnel of approximately 4 tpt; 3-4 tbn; 4-5 sax; presumably Fletcher Henderson (p); g; bs; d

King Porter stomp :: Minor riff :: Moten swing

JAY McSHANN AND HIS ORCHESTRA:

Orville Minor, Bernard Anderson (tpt); Bud Gould (tbn, vln); Charlie Parker (alt); William Scott (ten); Jay McShann (p); Gene Ramey (bs); Gus Johnson (d)

Wichita, Kansas - November 30, 1940

I found a new baby

Bob Mabane (ten) replaces Scott

Wichita, Kansas - December 2, 1940

Moten swing :: Coquette

AL SEARS AND HIS BAND:

Emmett Berry (tpt); Lawrence Brown (tbn); Charlie Holmes (alt); Al Sears (ten); Leroy Lovett (p); Lloyd Trotman (bs); Joe Marshall (d)

New York City - September 21, 1951

K8061 *Now ride the 'D' train*

K8063 *Groove station*

K8064 *Marshall plan*

BUDDY TATE AND HIS ORCHESTRA:

Pat Jenkins (tpt); Eli Robinson (tbn); Buddy Tate (ten); Ben Richardson (clt, alt, bar); Skip Hall (p); Carl 'Flat Top' Wilson (bs); Clarence Donaldson (d)

New York City - c.1955-56

Waitin' :: Moondust :: Rough ridin'

Polydor M236 523/4/5 (49/6d.)

THIS set is somewhat extravagantly titled, but presents a wide-ranging selection of performanc-

ces embracing both commercial recordings and transcriptions, with a film soundtrack thrown in for good measure.

The John Kirby band was much admired by other musicians and when one hears their slick arrangements and tight ensemble work it is easy to see why, yet in the last resort theirs was a shallow music, more concerned with surface polish than depth. *Humoresque* presents the group at its most glittering, the tricky arrangement allowing solo space to Bailey and Kyle, but of the four tracks *Feeling* is the best, with adequate solos by Shavers and Procope. *Front* follows the outline of the Vocalion/Parlophone version, though the solos are different. A similar type of slickness permeates the four tracks by the Wilson sextet, though here the solos are generally less perfunctory, with Palmieri, Shavers and Wilson turning in excellent performances on *It's the talk*, and Norvo managing to avoid triteness throughout. The highlight of the first LP comes when one turns to the Cootie Williams performances, however, though some collectors will be disappointed that only one track—*Royal Garden blues*—has a solo by Bud Powell. This is an adaptation for big band of the Goodman Sextet version and is only partially successful, solos being by Williams, Taylor, Powell—with hints of his mature style—and Horton. *Is you* is generally associated with Louis Jordan, but in this instance Eddie Vinson's vocal and the much slower tempo results in an interpretation that is closer to jazz blues than one might have thought possible, while on *Things*, in addition to his vocal rather in the Jimmy Witherspoon manner, Vinson is featured in an excellent alto solo. *Round* is taken by Williams as a stright ballad, some loss of the character of the number as we now know it being compensated for by the beauty of his open tone. One hopes that Polydor might be able to make the remaining Williams Hit recordings available, particularly the small group performances.

The early Calloway tracks on record two—these are from a film—are trivial. *Calloway* might just as well be titled *Casa Loma Special*, for it is a Gene Gifford influenced number with solos by Walter Thomas and, I would guess, Lammar Wright, while *Wa-de-dah* (re-

corded for Victor as *Zaz zuh zah*) and *Lady* are mainly vocal gymnastics by Calloway, the former the same score as was used on the Victor recording, with a pleasant spot of alto by Eddie Barefield it's only worthwhile moment. *Limehouse* has an excellent surging solo by Berry, a good passage by Gillespie and a reasonable one by clarinettists Blake. It is well worth hearing, though the sound leaves much to be desired. Two of the Webb tracks appear on Polydor 423-248, the rest are new. *Go Harlem* is identical in most respects with the commercial recording, and on this Edgar Sampson arrangement there is some splendid ensemble playing plus solos by a tenor player who sounds more like Ted McRae than Elmer Williams to my ears, and clarinettists Pete Clark. Apart from a couple of bridges by Taft Jordan and Sandy Williams respectively, the only soloist on a pleasant but not outstanding *Blue room* is Garvin Bushell (on clarinet), but *One o'clock* is a great deal more spirited and has first rate solos by McRae, Sandy Williams and Bobby Stark, and an adequate one by Bushell, *Who ya hunchin'* again uses the same arrangement as the commercial recording but the performance lasts 45 seconds longer and allows for an extra solo, by a trombonist, to be included. This is not too badly recorded and is an excellent performance, with one of Taft Jordan's best solos, good work from Webb, and the already mentioned trombone solo that is clearly not by Williams, though whether it is Story or Matthews I am uncertain, probably the latter. The record closes with three sadly exhibitionistic performances by a Lunceford band in decline, solos being by Joe Thomas and a wild trumpeter.

Three of the four Henderson tracks that have been around for years on various bargain labels can be heard on record three. These, like the Luncefords, are somewhat nondescript, though there are reasonable solos by trombone, trumpet and tenor. One hopes that Walter Allen's discography when finally published will clear up the personnel for this date. The McShann tracks are immensely interesting, presenting Parker's earliest solos on record. On *Coquette* he plays the theme comparatively straight, his solo on *Moten* is a mixture of Lester Young and his own later style, while that on *I found* proves that his instrumental dexterity was already considerable. Mabane—on *Moten*,—and Gould—on *Coquette* also have good solos, but in some ways it is the trumpeter, presumably Anderson, who is most impressive. The record closes with three tracks apiece by the Tate and Sears Band. *Waitin'* offers a rare chance to hear Eli Robinson in a solo role, and he plays very well, but it is the superb cohesion of the ensemble and Tate's own blend of relaxation and drive in his solos passages that makes these performances so worthwhile. Incidentally, if the titles have any meaning I would suggest that the track labelled *Rough ridin'* is *Moondust* and vice versa. The Sears band also gets an attractive ensemble sound—it should do with the musicians present—and all three tracks are good, particularly the Ellington-ish *Groove*. Berry is the outstanding soloist, but Sears and Brown are also heard to advantage, while if there are still collectors who think it is Hodges on this session and not Charlie Holmes I can only beg to disagree with them; This is a very uneven set, not only musically but from the recording viewpoint which varies from good (Tate, Sears) through moderate (some of the Webbs, Hendersons, Williams, Kirby, Wilson) to execrable (Calloways, McShann). Some tracks have been rather clumsily edited, though not in this country. It is a collection that the individual collector will have to consider in the light of his own tastes, but the bargain price will be a considerable inducement to those who are interested in the artists or period dealt with. Total playing time for the three LPs is 1 hr. 47½ mins. and the records have not been 'enhanced' for stereo—what will all those European stereo addicts have to say about that?

ALBERT MCCARTHY

FRANKIE TRUMBAUER ORCHESTRA

BIX AND TRAM - 1927:

Bix Beiderbecke (cnt); Bill Rank (tbn); Frankie Trumbauer (c-mel); Jimmy Dorsey (clt, alt); Itzy Riskin (p); Howdy Quicksell (bj); Eddie Lane (g-1); Chauncey Morehouse (d)

New York City - February 4, 1927

80392-A *Clarinet marmalade*

80393-B *Singin' the blues-1*

Ernest "Red" Ingle (alt) added; Don Murray (clt, bar) replaces Dorsey; Eddie Lang (g) on all titles, replacing Quicksell

New York City - May 9, 1927

81071-B

Ostrich walk

81072-B

Riverboat shuffle

New York City - May 13, 1927

81083-B

I'm coming Virginia

81084-B

'Way down yonder in New Orleans

Adrian Rollini (bs-sx) added; Doc Ryker (alt) replaces Ingle; Seger Ellis (vcl-1)

New York City - August 25, 1927

81273-C

Three blind mice

81274-B

Blue river-1

81275-D

There's a cradle in Caroline-1

Bix Beiderbecke (cnt); Bill Rank (tbn); Frankie Trumbauer (c-mel); Bobby Davis (alt); Adrian Rollini (bs-sx); Don Murray (clt, bar); Frank Signorelli (p); Eddie Lang (g); Chauncey Morehouse (d); Joe Venuti (vln)

New York City - September 28, 1927

81488-A

Humpty dumpty

81489-B

Krazy kat

81490-B

Baltimore

Irving Kaufman (vcl-1) added

New York City - September 30, 1927

81499-A

Just an hour of love-1

81500-A

I'm wondering who-1

Pee Wee Russell (clt) added

New York City - October 25, 1927

81570-C

Cryin' all day

81571-B

A good man is hard to find

Parlophone WPMC-7064 (37/5d.)

EXCLUDING *Trumbology*, *For no reason at all* in C and *Wringin' and twistin'* this LP presents

the first seven Trumbauer Okeh sessions with Bix in chronological sequence. *Baltimore*, *Blue river* and *Just an hour of love* also appeared on the now deleted "The Rare Bix" LP (Parlophone PMC-1237).

Clarinet marmalade and *Ostrich walk* both look back to the ODJB, but the group make use of intelligent arrangements by Bill Challis. Bix's solos on both these titles are beautifully executed and logically developed. Bix's wistful, now classic solos on *Singin' the blues*, *I'm coming Virginia* and *'Way down yonder* are so well known that there is little new to be said about them, but in his Beiderbecke chapter in the excellent *Jazz Masters of The Twenties*, Richard Hadlock points out that the slow tempo of *Singin'* was unusual for a ballad in jazz style at the time it was recorded. *Cryin' all day* and *A good man* have delightful Bix solos in this vein, but were obviously attempts to recreate the success of the earlier recordings.

Of the lesser tracks, *Blue river* has an attractive Bix solo, but the dreadful vocals and tepid dance band playing by the ensemble on *There's a cradle*, *Just an hour* and *I'm wondering* make them unbelievably banal. Far more interesting is Fud Livingston's *Humpty dumpty*, a theme that must have seemed very modern for its day, on which Bix's eight bar solo is brilliant. *Krazy Kat*, written by Trumbauer, is also an advanced theme which utilises unexpected chord changes. It, like *Humpty*, is heavily orchestrated, and again Bix revels in the out of the rut material, taking a confident sixteen bar solo, ably backed by Eddie Lang, perhaps the only musician on the sessions who could be considered his equal. Trumbauer solos, despite the fact that he was influenced by Bix, now sound very much of their period, though he was excellent at fashioning charming, gently nostalgic solos as heard on such titles as *I'm coming*, *Humpty* and *A good man*. There are other good individual contributions; from Lang on most tracks, from Rollini on *Three blind mice*, and from Russell on *Cryin'*, the weakest point of the performances being the work of the pianists and drummer. Despite unevenness the best of these recordings are very fine and deserve to be included in any representative collection. The recording quality is astonishingly good for the period, better indeed than many recordings of the following decades in terms of natural fidelity, and the playing time is 52 minutes.

ALBERT MCCARTHY



'PREMIER PERCUSSION'

THE "Premier Percussion" package, which opened a short tour at the Royal Festival Hall on February 8th, has if nothing else proved the potentialities of patronage in the jazz world. In obtaining the backing of the Premier Drum Co., the promoters borrowed George Wein's method of not losing money and, fittingly they chose to present a band which was built on the fortunes of an ice-cream manufacturer! The Clarke-Boland band, although not working together full-time, has had for some while a stable personnel, and thus manages to achieve a combination of enthusiasm and efficiency which is all but unique in big-band work today; they also bring together considerable musical interest and the more positive qualities of a show-band. For instance, the ensemble work is often quite brilliant, and the continuous use of two drummers adds a visual as well as rhythmic excitement to the whole performance. Clarke and the more Buddy Rich-inspired Clare dovetail so neatly at all times (either both with sticks or with Klook on sticks and Clare on brushes) that I wonder why nobody ever did this before — I remember drummer-leaders such as Britain's Jack Parnell (who gave me my first taste of live jazz 16 years ago) playing occasional feature numbers alongside a regular drummer, but two rhythm-section men?

The main strength of the band lies in the level of its solo work: in a band where all except the bass-trombonist are soloists (Fisher was depping for Jimmy Deuchar), the main problem is featuring them adequately, even in a set of some 70 minutes, and the problem was illustrated by the opener *Box 703*, whose loose framework left room for Sulieman, Boland, Coe, Goykovitch, Persson and Shihab, to be followed by *Griff's groove* with Griffin and Bailey (sharing Goykovitch's fluegelhorn). Incidentally, it is a reflection of the quality of European musicians that, even with this competition, the most impressive work of the concert came from Dusko Goykovitch, Tony Coe and Ake Persson. Francy Boland's arrangements do well by the soloists generally, although they perhaps do not exploit the performers' abilities to the full (*D minor blues* featured Shihab on soprano Coe on Clarinet and Ronnie Scott, but the three instruments were not heard together except for a tiny bit of collective improvisation); but at least the scores use the conventional techniques with a certain freshness and they

KENNY CLARKE-FRANCY BOLAND BAND: Benny Bailey, Dusko Goykovitch (tpt, flh); Idrees Sulieman, Tony Fisher (tpt); Nat Peck, Ake Persson (tbn); Erik van Lier (bs-tbn); Derek Humble (alt); Johnny Griffin, Ronnie Scott (ten); Tony Coe (ten, clt); Sahib Shihab (bar, sop); Francy Boland (p, arr. ldr); Jimmy Woode (bs); Kenny Clarke, Kenny Clare (d)

PHILLY JOE JONES (d)

ROLAND KIRK QUARTET: Roland Kirk (ten, manzello, strich, f, etc.); Mike Pyne (p); Ron Mathewson (bs); Spike Wells (d); Joe Taxidor (tambourine)

cover a wide range, from the funky *Now hear my meanin'* (a pity that the long fade-out of the recorded version was curtailed) to the semi-commercial, solo-less *You stepped out of a dream* (sporting a sax chorus which harked back to the Lunceford band) to the final, folksong-based flagwaver.

EARLIER Jack Higgins had announced an exciting surprise (!) to end the concert, but in fact the surprise was that there was no surprise, and the third drum-kit set up for Philly Joe Jones remained unoccupied. Perhaps Mr. Higgins should lavish less care on his announcements (which sound more and more like a Chairman's Annual Report to shareholders) and pay some attention to stage-management for, at the start of the first set, he left Philly Joe's accompanists (Benny Bailey and Jimmy Woode) unidentified and without a microphone near them. One was therefore left to guess the relationship between 15 minutes' excellently defined drumming (on *Now's the time* and *The theme*) and the trumpet and bass contributions which were inaudible beyond the first couple of rows. Fortunately, this half of the programme was completed by 40 minutes of Roland Kirk, dressed in orange this year and being in turn ridiculously funny and ridiculously exciting. (It was interesting to note, in the subsequent jam-session at Ronnie Scott's with Kirk, Klook, Griffin, Goykovitch, Sulieman, violinist Jean-Luc Ponty, Stan Tracey and Dave Green, that Griffin fumbled very untypically in mid-solo — perhaps because Roland was waiting to carve him.) Of course, Kirk's sense of showmanship, which now includes playing a Chinese gong at dramatic moments, helps him to get away with murder sometimes, but the musical mayhem he creates is its own justification: a lengthy version of Burt Bacharach's *Say a little prayer* (melodically slightly in-accurate and with the 11-beat phrases ironed out into 3 bars of 4 beats each) contained a fine selection of quotations from Chopin's *Polonaise militaire*, *A love supreme*, *Eleanor Rigby* and *Down by the riverside* (on clarinet); Kirk was accompanied by his travelling companion Joe Texidor on tambourine and the Mike Payne Trio, which compared favourably with his American rhythm-section (heard a couple of weeks later) and which now has Spike Wells on drums in place of Tony Levin; although he has been a close friend of mine for the past few years, I am not alone in thinking that Spike acquitted himself nobly in the presence of two of his idols (Klook and Philly Joe), and readers may care to note that he is the first former *Jazz Monthly* contributor (February 1965 and June 1966) to play the Royal Festival Hall.

BRIAN PRIESTLEY

CLARKE-BOLAND BIG BAND

IF THERE is a more exciting band in jazz than this powerhouse crew, then I've yet to hear it. Every section abounds in soloing talent and they all get the chance to show their metal. In unison they are precise, clean and generate a power that is awe inspiring from the word go. Yet there is no reliance on sheer volume; subtlety and wit are to be found both in performance and in the arrangements by Boland. After catching them on a seepingly cold Monday at the start of their last week at Ronnie's opulent gin-palace, I am convinced that they are the greatest thing to have happened to big band jazz since Duke got his break at the Cotton Club.

From the opening bars of *Box 703* it was clear where the band's forte lies—it is a big band that intends to *sound* big, seventeen men sounded more like twenty-seven and, spurred on by the trenchant rhythm section of Clarke, Clare, Ron Mathewson (depping for Jimmy Woode) and Boland, the message that the big bands are back was punched home with vigour. Benny Bailey is a tower of strength in the trumpet section whether soloing, as he did beautifully on Clarke's *Rue Chaptel*, or playing his role of lead trumpet.

In the trombone, Ake Perrson combines a faultless technique with a flow of ideas and projects them through a huge tone leaving little room for doubt that his is the really authoritative trombone voice this side of the Atlantic, and indeed one would be hard put to find his peer in the States.

The saxophone section came into it's own with the flag waver *Sax No End* and this proved a huge success for Tony Coe. Following a characteristic 'tough' solo from 'the little giant' Johnny Griffin, Tony, shoulders hunched around his horn, blew a solo of fire, passion and great authority, managing to outpunch even Griffin. Boland's superb scoring of the saxophone chorus in this number is pure joy and one wonders that the device has lain dormant for so long. The quieter side of the band's repertoire included a lovely arrangement of *You stepped out of a dream* with the saxophones brilliantly led by Derek Humble once more to the fore, and Tony Coe's sensitive treatment of *Gloria, Volcano* is something of a musicians ball, with every member popping up to say his piece and enjoying themselves hugely in the process. There is an enthusiasm within the band that I'd forgotten existed in jazz and it is exhilarating to notice the interest and awareness the men show in each others work (not that this is surprising, I can't honestly remember one bad solo all evening). So often in concerts, even with musicians of high reputation, one gets the impression that the whole thing is a big slice of kidology, but this band really cares— it's a gratifying sight and makes for bloody good jazz into the bargain.

P. JOHN SULLIVAN



discographical publications

A DISCOGRAPHY OF 1) CHARLIE PARKER, 2) LESTER YOUNG by Jorgen Grunnet Jepsen. (Published by Karl Emil Knudsen, Dorteavej 39, 2400 Copenhagen NV., Denmark)

MANY COLLECTORS will be familiar with the series of discographical booklets compiled by Mr. Jepsen that were available a few years ago. They have all been out of print for some time and rather than reprint them as they stood. Mr. Jepsen has brought them up to date in the light of new information that has become available and will reissue most of the titles over the next few months. He had used an 8" x 5" format on this occasion, type being on one side of the sheet only, the whole being stapled within a printed card cover. The Lester Young discography is very good and as is now obligatory with such artists includes a great deal of information concerning transcriptions and airshots, whether commercially issued or not. It runs to 45 pages and the number of errors I have spotted are few—one minor one is that the takes of *Good Morning Blues* on the Ace of Hearts and German Brunswick LPs are not identical. Anyone interested in Young will find this an invaluable booklet. The Parker booklet has 38 pages and is also good. However, by comparison to Mr. Tony Williams's discography now running in Malcolm Walker's *Discographical Forum* is somewhat less complete, even if there are a few items that Mr. Williams has missed included here. It is unfortunate that there should be two Parker discographies becoming available at the same time, though Mr. Williams's has still some way to go. The collector who prefers his information available in handy form will probably be well satisfied with Mr. Jepsen's booklet, while those wanting the greatest possible detail may prefer Mr. Williams's listing. I do not at present know the English price of these booklets, but presumably specialised shops such as Dobell's will be handling them.

ALBERT MCCARTHY



Fred McDowell

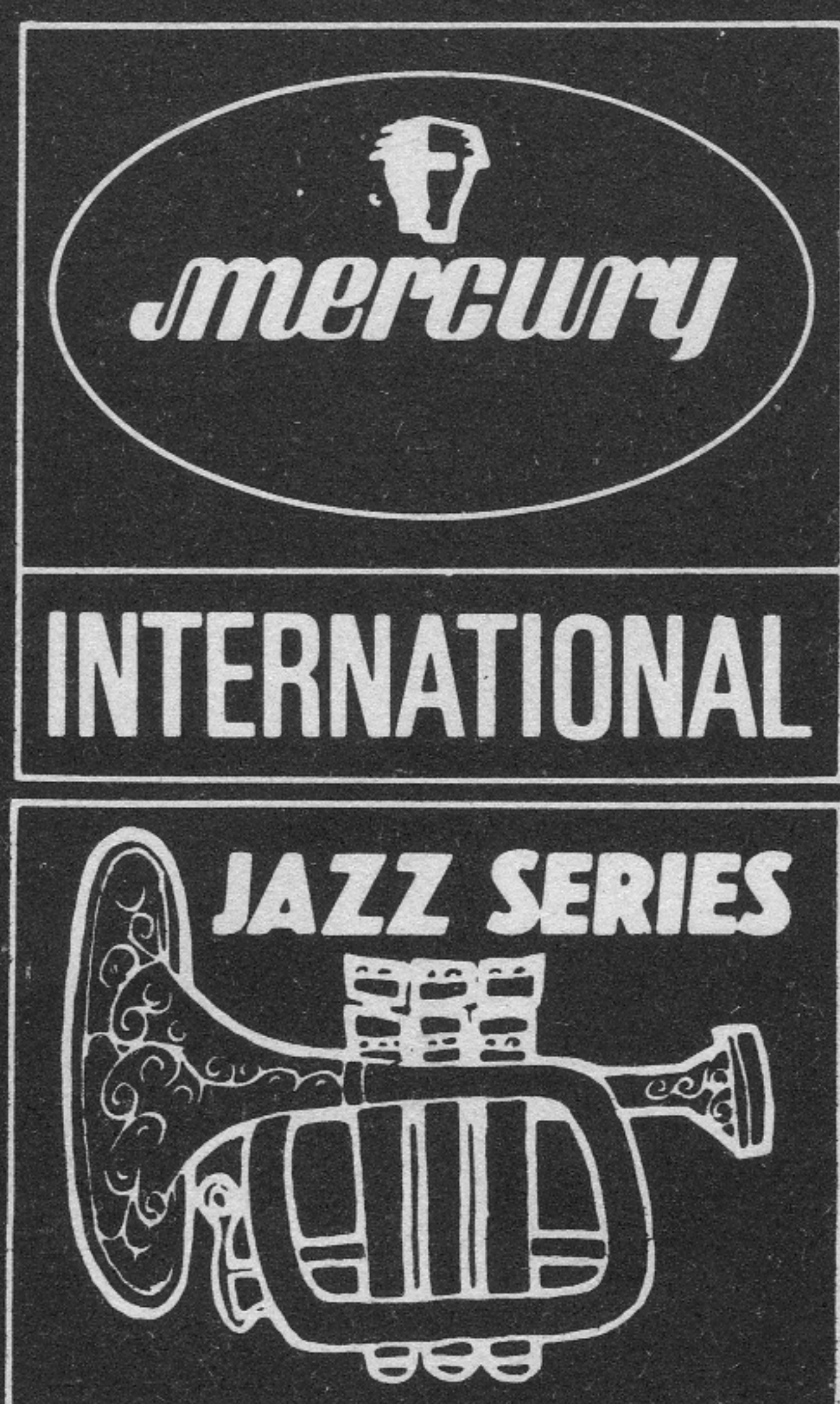
NATIONAL BLUES FEDERATION

A NATIONAL Blues Federation has been formed, with the following aims and intentions.

Firstly, to bring the interested clubs, organisations and individuals to a united effort, and as a result get the fairest possible treatment from each other and outside. Secondly, to maintain the higher standards existing, and if possible improve upon these. Third, to arrange tours of Britain by American blues artists to the best advantage of promoters, the public and the artists themselves. Finally, to help increase the awareness and knowledge of blues in this country.

The Federation has been registered as a non-profit-making body run by a committee consisting of Chris Trimming, Simon Napier, Ian Anderson, Alexis Korner, Mike Raven, Ron Watts and Richard Vernon, to which others may be added. A properly constituted agency has been formed to deal with tours by visiting artists, and also to represent all the British artists and bands that the Federation can recommend. Clubs and organisations are invited to affiliate for a fee £5, the benefits to them including discount rates on visiting artists, far more reasonable rates on approved British artists and bands, and Federation publicity for their efforts thus bringing in a wider blues public. In addition, individuals may join on an associate membership scheme at an annual cost of 5/-, through which they will gain automatic membership to Federation clubs, the receipt of regular newsletters on Federation activity and preferential cheap rates on all Federation promotions. The first American blues artist to tour under the auspices of the Federation was Fred McDowell, who appeared throughout Britain during February and March, and amongst those whom it is hoped to bring across shortly is Juke Boy Bonner. For a free handout giving details of the Federation send a s.a.e. to the National Blues Federation, 39 Chepstow Road, Bayswater, London, W.2. Schedules of tours by American blues artists will be given in this magazine whenever possible.

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